

PAINTING
SCULPTURE
APPLIED ART

The Art News

An International Pictorial Newspaper of Art

ANTIQUES
RARE BOOKS
ART AUCTIONS

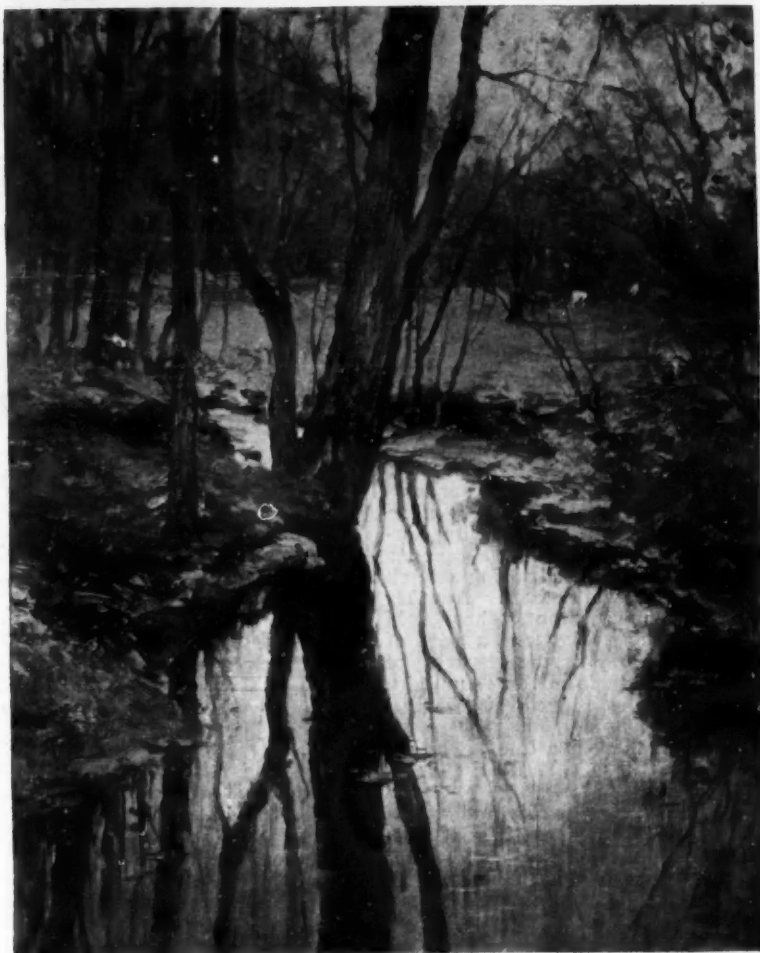
VOL. XXIII, No. 15—WEEKLY

NEW YORK, JANUARY 17, 1925

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Gruppe Exhibits at the National Arts Club



"NATURE'S MESSAGE"

By CHARLES P. GRUPPE

Among the outstanding works in the present exhibition at the National Arts Club is this landscape by Gruppe. It is one of his most recent works.

ARTISTS TO MANAGE THEIR OWN GALLERY

Twenty Painters to Hold Exhibitions
and Attend to Sales for Them-
selves Over a Fifth Ave. Store

For years a group of artists have been trying to have a gallery where, during the entire art season, they could show their work. Through the courtesy of Mr. Browne, of Himebaugh & Browne, 471 Fifth Ave., they have obtained the use of the large gallery directly above the book store for such a purpose.

The management of these exhibitions will be entirely in the hands of the artists, who will take turns in acting as salesmen and furnish such information to visitors as may be required. It is also their intention to keep the price of exhibits as low as possible. They want to show the public that it is possible to get works of genuine merit at moderate prices.

The first exhibition opens Jan. 17 and continues for one month. Visitors are invited to see for themselves whether these ideas have been carried out. The following is a list of the artists exhibiting in the first show:

John Cuning, John Ely, Ernest Fiene, Wood Gaylor, Edwin Booth Grossman, Samuel Halpert, Harry Herring, Stephen Hirsch, Julia Kelly, Robert Laurent, Adelaide Lawson, Gus Mager, Kenneth Hayes Miller, David Morrison, Eli Nadelman, John Dos Passos, Martha Ryther, H. E. Schnakenberg, Katherine Schmidt and Isabel Whitney.

Mr. Gaylor is president of the Salons of America.

Success of Barney's Landscape

Exhibition Causes Its Extension

The exhibition of landscapes by J. Stewart Barney at the Kingore Galleries has been extended until Jan. 24. Mr. Barney's exhibition has had a large attendance and nine sales have been made up to the present time. The canvases sold include "The Tarn," "Lippert's Rock," "Among the Pines," "Open Gates," "Lawton's Valley," "Paradise Rock," "Haunted Road," "Schooner Road," and "Scotch Mountains," the latter bringing a price of \$1,000.

Mr. Barney's subjects were from Newport, Bar Harbor, White Sulphur Springs, New England, and Scotland. He is also exhibiting a New York subject, "Snow Storm."

A PUBLIC GALLERY IN GROSVENOR HOUSE

Lord Leverhulme, the Purchaser of
the Duke of Westminster's Home,
Desires to Aid Unknown Artists

LONDON—I suggested in a recent letter that Grosvenor House, which had been bought by Lord Leverhulme, might be utilized by him for the purpose of a gallery or museum.

Now comes the news that a company has been registered with the purpose of developing the ancestral mansion in the way referred to, and it is believed that a special feature is to be made in regard to the encouragement of men who have still their way to make in the world of art.

It may be left to this magnate to render an experiment of this kind a paying one.

—L. G. S.

DUVEEN PRAISES ART PROGRESS IN DETROIT

After Attending the Opening of the
Present Exhibition Sir Joseph
Is Optimistic About Conditions

DETROIT—Sir Joseph Duveen, while on a visit to Detroit, gave out the following interview:

"I was very glad to accept the invitation of the president and the trustees of the Detroit Institute of Arts to attend their exhibition of great Dutch masterpieces.

"Under the courteous guidance of Dr. Valentiner, the director of the Institute, and of Mr. Burroughs, I was favored with an initial glance at the pictures, and was greatly impressed, indeed astounded, at the wealth and magnificence of the display. To have brought together such a gathering of great Dutch masters, from this city and indeed from all parts of America, is a veritable triumph, and the director and his trustees are to be cordially congratulated on the result.

"I have never seen such an assemblage in this country. Naturally I have known most of the pictures all my life, but to see them all in one gallery impressed me profoundly. It is an exhibition comparable only to the celebrated Rijks Museum in Amsterdam, which is really the home of the great Dutch masterpieces of the world.

"The greatest discrimination has been shown in its arrangement, each picture being a gem in itself, selected with a care and judgment seldom found in other exhibitions. I have nothing but sincere praise for the result, for I personally would rather see one masterpiece than a dozen mediocre works of art. The result is all the more noteworthy when one reflects upon the difficulty experienced in persuading collectors to loan their treasures, especially at this season of the year, when most people are in residence and do not care to see gaps on their walls.

"On the opening day there will be many visitors who really understand great works of art and to whom no advice is necessary, but a large majority will be those to whom it will be more or less of a 'show,' and who will have just a casual interest in attending. I do beg any such not to merely hurry through their inspection, but to linger somewhat longer than may be their wont in front of each picture, for this is an opportunity which seldom recurs. Some of these pictures may not at a first glance appeal to the casual visitor, and a few minutes study will be well repaid in revealing the marvelous skill and cleverness of those old masters.

"Detroit is well on the way to becoming one of the great art centres of this great country, and I feel that

Portrays Secretary Weeks' Granddaughter



"MARTHA DAVIDGE"

By A. L. RATZKA

Courtesy of the Howard Young Galleries
This pastel of the little granddaughter of Secretary of War John W. Weeks appears in Mr. Ratzka's exhibition at the Howard Young Galleries from Jan. 17 to 31.

this exhibition will have a permanent effect on the art life of this city. The rising generation of collectors are escaping the pitfalls which beset the path of the collector of some thirty years ago in that they are learning how to 'commence' to collect. There is evident a discriminating taste which frequently was absent—with such deplorable results—years ago, and they are being led in the right direction either by their own innate taste or through seeking and obtaining the best advice.

"Mr. Ralph Booth, who has been the pioneer spirit in the upward art movement in this city, and who has

(Continued on page 4)

PORTRAIT ARTISTS IN A STRONG EXHIBIT

Sargent's Picture of Mrs. Widener
Demonstrates His Continued Leadership — Other Notable Works

The annual exhibition of the National Association of Portrait Painters is at the Duveen Galleries this year, and presents some thirty of its members in representative performance of their calling. Here, among the many types of portraiture, should be found the answer to any inquisitive seeker for a suitable limner, except in the case of John Singer Sargent, who is no longer available for portrait commissions. But it is Mr. Sargent who still stands at the head of American portraitists, as the wonderful likeness of Mrs. Joseph E. Widener from his hand so eloquently affirms on this occasion.

Here is seen the American master at the top of his powers, when, in swift and dazzling succession, he produced such a notable array of brilliant portraits of the beau monde. Mrs. Widener is seen seated very upright in a large, ornamental chair before a rich tapestry, wearing a blue décolleté gown of lustrous texture and draped with pearls. The painter has caught her in flashing, imperious mood, and with swift and sure strokes has placed a likeness on the canvas that is unforgettable. Throughout the entire painting, whether it be in delicately sensed and accented features or in the widely swept-in folds of gown and background, the touch of genius is evident. There is nothing superfluous, nothing strained in this piece of portraiture, and in color it is remarkably fresh and gleaming.

Two other Sargent portraits of a much earlier period are here, low-keyed but mellow. They are from the collection of the Harvard Club, and are sympathetic likenesses of James C. Carter and Joseph H. Choate.

Elsewhere in the exhibition will be found a great variety of talents, ranging from the gentle refinements of Lilian W. Hale's "Portrait of My Mother" to Robert Henri's broad chronicling in his portrait of a boy, Charles Hopkinson's large "Family Group" is an interesting achievement

Works by Famous Artists to Be Sold at Auction in Philadelphia



A CHARACTERISTIC PAINTING BY ADOLF SCHREYER

This painting by the German artist is among the art works from various estates to be sold by Samuel T. Freeman & Co. on Jan. 28-29 at their galleries, 1808-10 Chestnut St., Philadelphia.

Courtesy of Samuel T. Freeman & Co.

ENGLISH FRENCH DUTCH GERMAN

OLD SILVER

XVIIIth Century Enamelled Gold Boxes
and Miniatures

Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

Established Fifty Years

Newcomb Macklin & Co.
PICTURE FRAME MAKERS
233 Fifth Ave., New York

DISTINGUISHED
Modern HAND CARVED DESIGNS
ANTIQUE REPRODUCTIONS
SUPERIOR TONES AND FINISHES
Extremely Moderate Prices

STOCK FRAMES
FOR OIL PAINTINGS
ALWAYS ON HAND IN ALL REGU-
LAR SIZES FOR IMMEDIATE
DELIVERY

MAIL ORDERS
Receive Prompt Individual Attention
George A. McCoy, Manager
Catalogues Sent Upon Request

Art Gallery and Work Shop
State & Kinzie Sts. Chicago, Ill.

THOMAS AGNEW

& SONS

PICTURES and DRAWINGS

BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

PARIS: 22 PLACE VENDOME

NEW YORK: 709 FIFTH AVENUE

P. & D. COLNAGHI & CO.
(ESTABLISHED 1700)

BY APPOINTMENT

Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

GROSVENOR GALLERIES

144-145-146, New Bond St.
LONDON, W. 1.

Cable Address, Colnaghi, London

The Fine Art Society, Ltd.

PAINTINGS and WATER COLOURS
by LEADING BRITISH ARTISTSPublishers of the Etchings by
BRANGWYN, STRANG, SEYMOUR HADEN
Also Etchings by ZORN, etc.

148 NEW BOND ST. LONDON, W. 1

Arthur Greateorex, Ltd.

Etchings, Mezzotints, Drawings

Publishers of Etchings by

Austen, Fisher, Robertson, Warlow, etc.

14 Grafton St., Bond St., London, W. 1.

VICARS BROTHERS

PAINTINGS, DRAWINGS
AND ENGRAVINGS

12, Old Bond St., London, W. 1.

THE LEICESTER GALLERIES

Leicester Square - London
ERNST BROWN AND PHILLIPS, Props
Etchings by Whistler, Zorn, Meryon and
other Masters. Fine Drawings—Old
and Modern.

Exhibitions of the Best Modern Art

CHARLES YOUNG

ANTIQUES

Works of Art

107, Wigmore St., London, W. 1.

in a rather neglected field of portraiture, and he has painted his wife and five daughters, together with himself, in the corner of a flower-filled room. Except for certain corners where simplification would serve the general effect, the composition runs smoothly through its many parts, and there are some unusually lovely notes in the gowns and accessories. Mr. Hopkinson's self-portrait is remarkably well done and deserves special recommendation.

Charles W. Hawthorne's portrait of Arthur T. Aldis is one of the finest bits of characterization from his hand, and appears to have been painted with something of the fine flourish of his landscape technique. The deep background and the well-modulated passages of the linen suit set off the florid flesh tones and the rich red note of the sitter's cravat to great advantage.

Wayman Adams' likeness of "Prince Antonio Bibesco" is interesting, but not in his most convincing manner. DeWitt M. Lockman has sent two striking three-quarter-length portraits of Miss Cornelia Livingston and Miss Phyllis Thompson. A large portrait of Miss Margaret Thaw by Ernest L. Ipsen occupies a prominent place in the large gallery. Leopold Seyffert's portraits of two boys, with a Swiss Alpine background, are charming achievements in characterization and technique.

John C. Johansen's likeness of Percival Clement is one of the best portraits in the show, and there is a jolly, gaily colored likeness of a child from the facile brush of M. Jean McLane. Other members showing are Adolphe Borie, George Luks, F. Luis Mora, Ellen Emmet Rand, Douglas Volk, Robert Vonnoh, Irving Wiles, Mary Foote, Victor Hecht, Randall Davey, Oliver Grover, Lydia F. Emmet, Henry Hubbell, Mary D. Page, Philip L. Hale, A. Stirling Calder, Herbert Adams, Gertrude Whitney and Robert Aitkin, the last four being sculptors.

—R. F.

Marines by French Impressionists

The Durand-Ruel Galleries, the home of the French Impressionists in New York, have arranged a group of these painters under the heading of "Marine Subjects."

It is indeed a novelty to see Renoir as a marine painter, but there are two small canvases here from his hand which deal with the sea. One is just a tonal study of sky and water, very rich in softly modulated colors, and with a considerable sense of movement among the waves and shifting clouds. The other is a beach scene, where a strip of open water is seen between headlands.

Two Monets, also early, are filled with fine passages of subtle color. His "Bateaux de pêche, Etretat," is a vigorous, full-bodied representation of a boat-lined beach and a storm-tossed sea. The design of the beached boats and the oncoming combers is

carried through with great variety and rhythm, and the ominous look of the breaking storm is admirably caught in the color harmonies which are built up so adroitly. His "Cabane de douanier à Pourville" is a boldly composed affair, with a thick-set mass of vibrant colors depicting the foreground cliff with its cabin seen silhouetted against the wind-tossed sea below.

Elsewhere are found the various ramifications of these two masters, usually in less dynamic and defined forms but interesting as part of the development of the French tradition in the impressionistic mode. D'Espagnat, Guillaumin, Maufray, André, Loiseau and Moret are represented in various seascapes, usually showing the cliffs and waters of the French coast in more or less conventional way. The Moret of the Brittany coast is very near the Monet manner, but is ably seen and full of well-designed and animated forms. André's "Petite Plage" is very charming in its shimmering color harmonies, and Maufray's "Tempête de neige" is brilliantly indicated. As a sort of prelude to Impressionism is the group of sea pieces by Boudin and Dupré, somber but sound.

Griffin's Latest Work

Walter Griffin, who has just returned from more than two years in France and Italy, has a fine group of landscapes at the Rehn Galleries until the end of the month. Mr. Griffin spent most of his time in Boignville in north central France, a little village to which he has returned again and again, having painted there about forty years in all.

The new canvases show a distinct gain on the part of the artist; he has kept his old qualities, completeness of form and depth, and has increased his power in handling color. Color, whether warm or cold, may be subdivided into "living" or "dead" and Mr. Griffin's color is manifestly alive.

A picture of red wash houses sheltered under a mass of green leaves has the thick pigmentation which makes the actual amount of paint on the canvas a matter to give one pause. The quality of textures represented, however, does not come out of any tricky modeling in paint; that lies rather in the demarcation of values. "Low Tide," in which red boats are left stranded at the water's edge under a sky of scintillating blue, shows an ease of composition which makes this and so many of his pictures seem unstudied and yet so finely designed.

One of the smaller objects in which a level stretch of country at the top of a hill lies under the passing shadows of a vast sky, is called "The Haunt of the Skylark." The poetic title is not all that gives this picture a hold upon the fancy; it has a most compelling beauty which persuades one to share its joyous mood. There is also a group of pastels of the same region and from Italy as well which are most ingratiating in color.

—H. C.

Bonamici, Colorist

A new group of paintings from the Mediterranean coast by L. Bonamici, whose work was seen here last year, is at the John Levy Galleries until Jan. 24.

Bonamici, who paints at Martique, thirty miles from Marseilles, is one whose whirlwind style, involving brilliant, sunny color, and a slashing technique, commands one's attention. Once the eye is arrested by his red-sailed boats and his blue seas, it is

pretty sure to linger with pleasure over the pleasing feeling for design that he manifests.

A pair of circular pictures of boats combine, between the two of them, such harmonies of color that the result is an excellent decoration. There is a larger circular picture with two boats side by side that commands attention, as does also a panel with a curving top showing boats in harbor.

Bonamici uses white very effectively, putting white on white daringly and successfully; for instance, a white goat stands in a glaring stretch of road by a white wall. Another canvas, which was among those sold on the first day, showing a row of white houses of varying degrees of mellowness, shadow or sunlight, flanked on one side by a white bridge, is a veritable *tour de force* in painting. To cap it all, there is a line of clothes out to dry, all white, in the foreground.

His eye for color quality and values is further seen in his paintings of sunset, and midday effects among the fishermen's boats, and in the after-rain atmosphere of one of his harbor scenes.

—H. C.

Miller's Recent Paintings

Recent paintings by Kenneth Hayes Miller, which will occupy the big room at the Montross Galleries until Jan. 31, form an exhibition which should be seen by all means. Mr. Miller is an artist as well as a painter, and the combination is by no means common.

His new work falls into about the same classifications as have interested him heretofore. There are the large nudes, forming probably the most important phase of his work; the women's heads, and landscapes. A series of smaller paintings, not hung together as a group, but naturally aligning themselves together, are "Primitive Family," "Youth," and "Woman and Children." The definite suggestion of man before history is created not by resorting to Neanderthal or Java types, but by some witchery of the artist's own which prevents them

BASIL DIGHTON

3, Savile Row, London, W. 1.

New Illustrated Catalogue of old Furniture,
Tapestries and Engravings,
free on application

Telephones Regent 4349 and 4350

Paul Bottenwieser

OLD MASTERS



M. HOBBEEMA (1638-1709)

5 Bellevuestr. Berlin W. 9

Opposite The Hotel Esplanade

Now located at the

ANDERSON GALLERIES

Park Avenue and 59th Street

BACHSTITZ GALLERY

Paintings Objets d'Arts Tapestries
Classical, Oriental Works of Art

On request we send our customers our scientific Bulletin.

Number VI is published.

THE HAGUE
11 SurinamstraatBERLIN
8 Tiergartenstr.

ARTHUR A. BAILEY

Publisher of Etchings by
DETMOLD, CAIN, LITTEN,
EVANS, etc.Modern Masters always in stock
SLOANE GALLERY
188, Brompton Road, London, S.W.3.

Old Masters

of the

Early English School, Primitives of the Italian and
Flemish Schools and 17th Century
Dutch PaintingsExceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by the
Chief Masters in the above Schools can be afforded to
Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY; LONDON, W. 1.

Julius Böhrer

Brienerstrasse 12

Munich



Permanent Exhibition of selected
HIGH CLASS OLD PAINTINGS
of English, German, Dutch, Italian and French Masters
Ancient Tapestries, Works of Art
of all Countries and Periods

DAVES TURNER & CO

Established 1870

39 Pearl Street, New York City
London Paris

"OLD MASTERS" IN THE FINE ART OF SHIPPING

Experts for fifty-four years in pack-
ing and transporting works of art,
exhibitions, antiques, household
effects and general merchandise.
New links of intercity haulage by
motor truck now added to complete
our chain of service at reasonable
cost for forwarding, Customs Brok-
erage, storage, trucking, marine
insurance.

Representative will gladly call
upon request.

Phone Cable Address
Bowling Green 7960 Expedition

HOWARD YOUNG GALLERIES

IMPORTANT
PAINTINGS

By

AMERICAN
and FOREIGN
MASTERS

634 Fifth Avenue

opposite St. Patrick's Cathedral
NEW YORK

Jac. Friedenbergs Chas. Friedenbergs
Tel. Bowling Green Cable Address
{ 10329-10330 } "Jacbergs" New York
{ 10331-10332 }

HUDSON Forwarding & Shipping Co., Inc.

CUSTOM HOUSE BROKERS
and FORWARDING AGENTS
17-19 State Street, New York
Agents in all Principal Ports and Cities

Our experience in transporting
and handling Works of Art,
Antiques, Furniture, Household
Effects, places us in a position
to give you excellent and smart
service. We attend to customs
clearance insurance, trucking,
storage, packing and shipping,
to or from all parts of the
World.

100 ARTISTS EXHIBIT AT NATIONAL ARTS

Many Good Canvases on View in Ad-
dition to the Prize-Winning Works
by Costigan, Lawson and Newell

The annual exhibition of paintings
and sculpture by members of the Na-
tional Arts Club has nearly 100 ar-
tists on the roster, but the general
effect of this gathering is hardly up
to similar shows in other years. The
most surprising canvas to be encoun-
tered is Glenn Newell's "Tranquil
Hour," a softly transcribed scene of
cattle at the side of a stream; here
this well-known cattle painter has
caught a more poetic, more glamor-
ous note than usual and has carried
his performance through with a lively
brush.

John E. Costigan's handsome
"Spring," seen earlier in the season in
his one-man show uptown, is as pleas-
ant to meet as before. His unique
manner of pigmentation has enabled
him here to catch the real glint of
sun through trees with remarkable
success. Both of these canvases are
thoroughly deserving of the prizes
awarded them by this year's jury, as
is also the Lawson landscape. John
F. Carlson's large "Afternoon in the
Forest" makes a commanding note on
the long gallery wall.

Wayman Adams' portrait of John
Noble is in his most typical manner,
large, free and atmospheric; alto-
gether a most interesting piece of
portraiture. Cauncey Ryder has con-
tributed one of his well-designed
mountain scenes, showing a pale blue
mountain ridge through slender trees,
and Roy Brown's glimpse of snowy
New Hampshire is finely designed.

Carl Rungius' "Lake O'Hara" is an
ambitious attempt to scale a vast ex-
panse of snow-clad mountain with the
simple aid of a paint brush, and Ernest
Lawson's "Falls in Winter" is very
poetic and convincing. John C. Jo-
hansen's small interior is a fine study
in values, and George Elmer Browne's
"Fantasie Orientale" is somewhat
startling in its combination of huge
blue figures and a small nude.

Other contributors of paintings that
arrest the attention are Hobart Nich-
ols, E. Irving Couse, Clara T. Mac-
Chesney, Eugene Higgins, John
Young-Hunter, Frederick J. Mulhaupt,
Cora Brooks, Charles R. Patterson,
F. Luis Mora, Paul King, Cullen
Yates, Dorothy R. Byard, Truman
Fassett and Ernest L. Ipsen. Bonnie
MacLeary, Madeline M. Stone and
Elizabeth Deming are the sculptors
represented.

Brought's First Show

Ross E. Brought, whose first one-
man show in New York occurs at the
Dudensing Galleries until the end of
the month, has been represented in
the Academy in New York, and also
in the Pennsylvania Academy, which
purchased one of his works. He is a
young painter, not yet thirty, whose
home is in Pennsylvania.

The exhibition strikes a note of
forceful originality which is main-
tained pretty evenly throughout. His
individuality is evident in the pic-
ture of a seacoast town in winter
where one looks across from the in-
habited ridge in the foreground to the
sand dunes guarding patches of
snow and on to the horizon of the
sea. It is one of those pictures which
do not attach themselves geograph-
ically to any given spot; it has some-
thing universal and eternal about it.

The simplicity of his "Village
Street," with its little, square houses
so many varying patches of color, is
unusually effective. A rhythmic de-
sign is at the basis of the charm of
"Gravel Hill." Although in this par-
ticular picture the clouds are not so
well done as the green, yellow and
brown areas that mark the ascent of
the hill, the effect of the whole is
good. The portrait of a big cherry

Detroit Collector Buys a Gardner Symons



"MORNING SUNLIGHT"

By GARDNER SYMONS

Courtesy of the Grand Central Galleries

Winter landscapes by Gardner Symons always stand out in art exhibitions. A Detroit collector saw this at the Grand Central Galleries and decided that he must add it to his collection.

tree, whose sprinkling of yellow leaves
explains its title, "End of Summer,"
is an example of his unequivocal
draughtsmanship.

—H. C.

Rare Whistler Etchings on View

At the Kennedy Galleries an un-
usually fine group of Whistler etch-
ings and lithographs, principally from
the collection of Theodore De Witt,
is on view through the month of Jan-
uary. Taken at a glance, the prints
are readily recognized as from a dis-
tinguished portfolio; more carefully
studied, they are seen as examples of
a fine individuality in collecting.

Not alone in quality are these prints
remarkable, but in rarity of impres-
sion and of subject. A large number
of the plates are rarely to be met with
in the exhibition galleries. "The
Storm" is highly unfamiliar; and the
sketchy "Swan and Iris," the boldly
indicated "Nursemaid and Child," the
delicate drypoint "Steamboats Off the
Tower," the "Dog and Kennel," "Fish-
ing Boats—Hastings," "Turkeys" and
the small "Windor" are equally with-
out the range of the average visitor to
the print rooms. Then there is the
well-known early coast survey plate,
done when Whistler was yet a dabster
in art and showing in the little figures
scattered along its margins how the
artistic instincts of the young West
Pointer were struggling for expres-
sion.

The Venetian period is strongly
represented. Most of these are deep-
toned impressions, rich in softly mod-
ulated browns that range from the
palest ecru tints in sky and water to
the most glowing pockets of shadowy
bronze. "Nocturne, Palaces," is per-
haps the loveliest of these tonal tri-
umphs, the soft, shaded surfaces that
play over the bitten lines weaving that
solemn hush when the hood of night
is drawn close to a restless world.

Whistler's London days are set
forth in the Thames plates when he
poked about the barges and bridges to
such good advantage. An early
"Rotherhithe" is here, and several
plates of Battersea and Putney
Bridges. The well-known "Kitchen"
and "Lime Burner" plates are re-
presented by fine impressions, the latter
in two proofs which show by what
stages the advance into its ultimate
state of beauty was achieved. Whist-
ler's early art somehow finds a cli-
matic point in this interior with its
depths and reaches, its delicacy and
strength. Two impressions of the
"Rag Gatherers" show a complete
change of figures within the doorway

as the plate progressed, and the little
"Annie" seen in an early state before
the legs were drawn in is another col-
lector's prize. All in all, this collec-
tion of Whistleriana is one of the
finest assembled in New York in some
time.

—R. F.

Early Engravings

Early engravings from Italy, Ger-
many and The Netherlands are shown
at the Knoedler Galleries until Jan. 31.
The collection is particularly rich in
fine examples of the work of Martin
Schongauer; among them is "St.
James the Greater Overcoming the
Saracens," "Christ Shown to the Peo-
ple," "The Virgin Enthroned," "The
Nativity" and "The Temptation of St.
Anthony."

The last-named plate, showing the
saint carried through the air by devils,
so impressed Michelangelo, according
to Vasari, that he copied it with a
pen, colored it, and in order to make
the scales of the devils remarkable,
bought fish which were bizarre in col-
oring to study.

Israhel Van Meckenem has fifteen
prints, among them a "St. Luke Paint-
ing a Portrait of the Virgin," which
is very human and tender; a "Death
of the Virgin," and several presenta-
tions of a lady and gentleman in trav-
eling dress and playing on musical in-
struments. The "Little Masters"—
Aldorfer, Aldegraver, Hans Sebald
and Barthel Beham—all have impor-
tant prints.

Mantegna, the earliest and most im-
portant of the Italians represented, is
seen in his "Battle of the Sea Gods"
and "Bacchanal Group With Sile-
nus".

—H. C.

Pen and Brush Exhibit

An exhibition of arts and crafts is
at The Pen and Brush, 16 East 10th
St., to continue until Feb. 7. Hand-
woven bags, scarfs, wood-block prints,
drawings, and etchings are on exhibi-
tion and sale. The contributors are
Ruth M. Hallock, Florence Choate,
Sarah E. Cowan, Rachel Hartley,
Elizabeth Curtis, Alice Judson, Cor-
nelia B. Faraday, Anna Ernberg,
Helen Hartley, M. G. Talman, L. W.
Sumner, E. T. Elmore, Doris Helm,
Susan Ricker Knox, Dorothy Ran-
dolph Byard, Marguerite L. Larned,
Jessica McMann, Josephine N. Thomp-
son and the Snow-Abbott Looms

HARMAN & LAMBERT

Established in Coventry Street
During Three Centuries



BY APPOINTMENT

DEALERS IN

ANTIQUe SILVER
JEWELLERY
OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. 1.

PORTRAITS
LANDSCAPES
OTHER PAINTINGS
By

Della Shull

January 16th to 30th
Open Sunday Afternoons 2 to 7

AINSLIE
GALLERIES
677 FIFTH AVENUE

Many Artists Present at the Funeral Services of Bellows

Although it had been announced
that the funeral of George W. Bel-
lows would be private, the services at
the Church of the Ascension, 10th St.
and Fifth Ave., attracted many vis-
itors besides the friends and relatives
invited. The services began at 2
P. M. on Saturday, Jan. 10.

The ushers were Norbert Heer-
mann and Frank Swift Chase. The
pallbearers were Robert Henri, Wil-
liam J. Glackens, John Sloan, A. Stir-
ling Calder, Eugene Speicher, Frank
Crowninshield, Charles Prendergast,
William Cotton, Charles Rosen, Jo-
seph Taylor, Gari Melchers, Paul
Dougherty, Gifford Beal, W. Carmen
Roberts, Julian Bowes, Henry Lee
McFee, Dr. Warren Sanford Adams,
F. K. M. Rehn, Kennedy Thompson,
Bolton Brown, William McKillop,
Ernest Lawson, Howard Giles and
Victor White.

Delegations were present from the
National Arts and Players Clubs, Na-
tional Academy of Design, Society of
Independent Artists and the New So-
ciety of Artists. Others attending
were Ignacio Zuloaga, Edwin H.
Blashfield, Charles Dana Gibson, Ed-
mond Quinn, Albert Sterner, John
Flanagan, Joseph Pennell, Mahonri
Young, Bruce Crane, Robert W.
Chanler, George Luks, Guy Pène du
Bois, Van Dearing Perrine, Hayley
Lever, Ben Foster, Daniel Chester
French, Francis Jones, Douglas Volk
and Joseph E. Hergesheimer.

Fisher Quits Pennsylvania Museum
PHILADELPHIA—Dr. George B.
Gordon, director of the University of
Pennsylvania Museum, has confirmed
a report that Dr. Clarence S. Fisher
had resigned as head of the Egyptol-
ogy department.

from appearing simply as "nudes in
landscape." Related to these is the
god-like "Dreamer," sitting in a pale-
green twilight on ground that, if it
must be on earth, is surely Olympus.

The nudes, "Woman Seated on a
Rug" and "After the Bath," have not
only their beautifully complete state-
ment of form to commend them, but
Mr. Miller's unflinching gift for the
treatment of interiors, of draperies,
of vistas through distant doorways,
and all the arrangement of detail
which lure the eye back and forth, up
and down, forever disclosing new re-
lations which entirely escaped the first
glance.

"The Background Is a Bank" is the
delightful title given to the portrait
of the stout lady who undeniably has
certain caryatid qualities of her own.
"Consulting the Cards," "In the Pad-
dock" and "Sabrina" are some of the
other paintings of feminine subjects.
There are also several landscapes with
their vast distances over mellow gol-
den plains which suggest that one is
looking away to the distant city of
Massfield's "Seeker's" set "away on
the world's rim." —H. C.

Ratzka's Recent Portraits

Recent portraits in pastel by A. L.
Ratzka, which go on view at the How-
ard Young Galleries today (Jan. 17)
and remain until Jan. 31, have certain
qualities which make them superior to
his none the less interesting group of
last year.

His workmanship, as exemplified by
the former group, was excellent; the
increased beauty of his new work is
in finish, beauty of textures, and the
easy grace which makes such a por-
trait as that of Mrs. De Witter so de-
lightful. Mrs. De Witter, in pink taf-
feta and lace, leans back in her chair
with an air of repose that is not ex-
actly common to all portraits. The
portrait is in life-size and full length.

Out of the twenty-three portraits
that form the exhibition, eight have
been lent from Washington and two
from Boston. Of the former is that
of Martha Davidge, the little grand-
daughter of Secretary of War John
W. Weeks. Portraits of Mr. Weeks,
of Senator William B. McKinley of
Illinois, and of Mr. George Hewitt
Myers and his three daughters com-
plete the Washington group. There
is also an excellent portrait of War-
ren G. Harding, done since the late
President's death from a photograph
and with the help of personal friends
of Mr. Harding.

Portraits of Mr. Henry Hornblower,
the Boston banker, and his grand-
daughter; of Mrs. Schmidtman, of
New Rochelle, and of her two little
daughters; Professor Lewis Sayre
Burchard, of the City College, and a
lovely head of Mrs. Stengel in black
velvet with a red collar are also
shown. Mr. Ratzka has worked long
in pastel and was the first to develop
a manner of using it which makes it a
permanent medium. —H. C.

JOHN LEVY GALLERIES PAINTINGS

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

JAN KLEYKAMP GALLERIES

CHINESE ART

707 FIFTH AVENUE

THIRD FLOOR

WILL ASK GERMANS TO CARNEGIE SHOW

Institute to Invite Teutonic Painters
for the First Time Since 1914—
A Painting by Zuloaga Purchased

PITTSBURGH—For the first time since 1914 Germany will be represented in the International exhibition of paintings at Carnegie Institute this year. Homer Saint-Gaudens, director of the fine arts department, has just announced the fact.

Mr. Saint-Gaudens will leave for Europe on March 15 to select paintings for the exhibition. In addition to Germany, he will visit England, France, Belgium, Spain, Italy and the Balearic Islands. Guillaume Lorolle, foreign representative of the Institute, will select exhibits in Holland, Denmark, Poland, Norway and Sweden.

Carnegie Institute has purchased, through its patrons' art fund, Ignacio Zuloaga's "Castilian Shepherd" from the exhibition in the Reinhardt Galleries, New York.

Academy's Centenary Show Will Be Held First in Washington

The National Academy of Design announces that tentative arrangements have been made for celebrating the 100th anniversary of its founding by an exhibition of the most important works of all its members since its organization in 1825.

The Corcoran Gallery of Art in Washington has offered its hospitality and the Academy has accepted an invitation to make the initial showing of its centenary exhibition in Washington some time in November and December, after which the exhibition will be held in New York City. Exact dates and other details will be announced later.

Demonstrations by New Society

The first of the demonstrations of the New Society of Artists this year during its exhibition at the Anderson Galleries was the making of portrait drawings from life by Albert Sterner. This was on the evening of Jan. 15. Next Thursday an etching will be made and printed by John Sloan, assisted by Mahonri Young and Jerome Myers. On Thursday, Jan. 29, monotypes will be made by Gifford Beal, Paul Dougherty, Samuel Halpert, Ernest Lawson, William J. Glackens, Van Dearing Perrine, Jonas Lie, Hayley Lever, Reynolds Beal and Chester Beach. Tickets for the complete course of three lectures were sold at \$3.

Art Students' League Alters Program

Because of the death of George Bellows, the Art Students' League has changed its program for the evening of Jan. 28. Bellows and Bolton Brown were to have given a demonstration in lithography, but instead, George Luks will paint "the picture of a celebrity." This will be one of the features of the league's golden jubilee.

Sorine Here for Carnegie Show

Savely Sorine, the Russian portrait painter, has returned to this country for his exhibition at the Carnegie Institute, Pittsburgh, which starts Feb. 16, to continue six weeks. He will also execute portrait commissions. Soudbinine, the Russian sculptor, has sailed to be present at his exhibition of sculpture at the Reinhardt Galleries in March.

A Davidsongram



This sketch of Karl Freund by Jo Davidson is from across the ocean. It might better be termed a "sculptor's note."

STUDIO NOTES

Wayman Adams has returned from a two weeks' visit to Indianapolis, where he painted portraits.

Armin Hansen's exhibition of California coast scenes, recently seen at the Milch Galleries, has been invited to Philadelphia by the Art Alliance.

Carl W. Broemel has returned from Bermuda, where he painted for two months. He will go to Cleveland this week.

News was received almost at the moment of the artist's death that "Easter Snow" by George Bellows had been purchased by a Buffalo collector.

Walter Tittle has just returned from Washington, where he made lithographic portraits of President and Mrs. Coolidge, Chief Justice Taft and Justice Oliver Wendell Holmes.

Ada Budell started this week for a six weeks' trip to the Bahamas, Bermuda and the West Indies.

The Albright Galleries, Buffalo, purchased "Jacinta and Her Family," by Maurice Fromkes.

Clinton O'Callahan, whose paintings were on exhibition at the Babcock Galleries in New York and at the Athenaeum Annex in Hartford, has returned to his studio in Paris.

Orlando Rouland has completed a portrait of Judge T. A. Wright, of Knoxville, Tenn. Mr. Rouland's portrait of Dr. Albert Ledoux was recently purchased by members of the American Institute of Mining and Metallurgical Engineers for the institute. Mr. Rouland, who has recently returned from his studio in Marblehead, Mass., is now in his studio at 130 W. 57th St.

Charles P. Gruppe's painting entitled "In Old Delft, Holland," has just been sold to a Western collector.

George Oberteuffer will conduct a life class for women at the Milwaukee Art Institute. The class will continue for ten weeks and will be open to all adult members of the Institute.

Carle J. Blenner's exhibition at the Shortridge Galleries in St. Louis has just closed. A number of sales were made.

Matilda Browne's exhibition of twenty-five paintings has just opened in Columbus. She has just been notified of the sale of one of her large canvases, "In the Birchwoods."

\$6,000 AS PRIZES IN CALENDAR CONTEST

Anderson Galleries Sponsor Competition Intended to Popularize Art—Well-Known Artists Act as Judges

The Anderson Galleries have just announced in behalf of the firm of Brown & Bigelow, of St. Paul, a painting competition which will give American artists an exceptional opportunity for bringing their work before the largest public that the art world has ever been able to reach.

Four prizes, totaling \$6,000, are offered. The judges will be Gari Melchers, Joseph Pennell, Robert Macbeth, William Edwin Rudge and James E. Belden, vice president of the firm of Brown & Bigelow.

In announcing the terms of the "Brown & Bigelow National Art Competition," Mitchell Kennerley, president of the Anderson Galleries, writes:

"The competition, which should appeal to artists throughout the country, has been made possible by the interest and initiative of Messrs. Brown & Bigelow, the internationally celebrated art-calendar firm which produces more than half of the calendars made in the world. The immediate purpose is to raise the standard of art in these calendars, which go into millions of homes. There is no reason why this enormous field should not provide, among its millions, many tens of thousands who would appreciate and welcome the best efforts of the artists of America.

"Representatives of the firm visit every town and village of more than 250 inhabitants, and its calendars are literally everywhere. If the works of the greatest living American artists could be carried in this way to the people—sometimes inarticulate, but not unresponsive—the results would be incalculable. For the masses, art is still something belonging essentially to museums or wealthy collectors. It is an external, Sabbathical thing, not an imminent, pervading influence. Here is an opportunity to discover and develop the possibilities of an unparalleled public."

Four prizes are offered. A first prize of \$2,500 will be given to the best picture submitted without restriction regarding subject; \$1,500 will be awarded the best story-telling picture; two prizes of \$1,000 each will be given to the best head of a young woman and the best mother-and-child subject. Gold and silver medals will be awarded for pictures that receive honorable mention.

The pictures submitted will be exhibited at the Anderson Galleries from Feb. 23 to March 7, and the result of the competition will be announced not later than March 7. Entries should be received at the Anderson Galleries, Park Ave. and 59th St., New York, not later than Feb. 21. The medium should be oil, pastel or water color, and to facilitate reproduction the pictures should be in the proportion of 33 inches long by 24 inches high, or 24 inches wide by 32 inches high. Two paintings, but not more, may be submitted by each artist.

Although the purpose of the exhibition is to encourage American art, artists of any nationality may compete. Pictures need not be painted especially for this competition, but it is not expected that artists will submit pictures which have been shown in public galleries other than in one-man shows. Copyright privileges on the prize-winning pictures go to Brown & Bigelow, but the artist does not give up ownership of his picture.

The judges reserve the right not to award any or all of the prizes if the pictures submitted do not in their opinion reach a sufficiently high standard. The success of the competition depends upon the efforts of the artists themselves. If the work submitted is of a high standard, the competition will become an annual event. Mr. Kennerley concludes:

"Only one suggestion is offered, but it is an important one. Artists should take into consideration the fact that they are appealing to a great democracy. They will, of course, maintain the highest artistic standards; but they will not, if they are wise, express themselves in a fashion too bizarre or recondite for this vast public, which will be very ready with generous appreciation if it is approached in the right way."

Those desiring further information regarding this competition should address Walter M. Grant at the Anderson Galleries.

Memorial for President's Son

WASHINGTON—A memorial for Calvin Coolidge, Jr., has been selected. It is a symbolic study of mother and son, and is the work of a Russian sculptor, Boris Mikeshin. It is entitled "In Memory of Tears Shed, July 7, 1924."

Established 1846

M. KNOEDLER & CO.

14 East 57th Street, New York

Early Engravings of Italy, Germany & The Netherlands

Through January

15 Old Bond Street
LONDON

17 Place Vendome
PARIS

GOLDSCHMIDT GALLERIES

INC.

OLD WORKS OF ART PAINTINGS BY OLD MASTERS

673 FIFTH AVENUE, NEW YORK

[ENTRANCE IN 53d STREET]

FRANKFORT-ON-MAIN
KAISERSTRASSE 15

BERLIN, W.
VICTORIASTRASSE 35

DUVEEN PRAISES ART PROGRESS IN DETROIT

(Continued from page 1)

contributed so largely to its success by his generosity and enthusiasm, showed me some three or four years ago the plans and designs of the new Institute, at the same time mentioning that he was looking for a director. He later told me that he had been so fortunate as to secure Dr. Valentiner. I may say that I have known the latter gentleman all through his career. Years ago he was assistant director of the State Museum in Berlin, and later became curator of the Metropolitan Museum of Art in New York, where there are many evidences of his valuable work, especially in the very important department of decorative arts, which he practically created, and which is today a lasting monument to his labors there. As is well known, Dr. Valentiner is the generally recognized authority in Europe on Dutch art and Italian sculpture.

"I had long been aware of a pronounced and vigorous art movement in this city, proved by the increasing number of new collectors during the past few years, such as Mr. Ralph Booth, Mr. George Booth, Mr. Edsel Ford, Mr. Harold Palmer, Mr. Edgar B. Whitcombe, Mr. James S. Holden and Mr. Julius Haass, whilst among the older collectors are such well-known names as Mr. Joseph Schlottman, Mr. Emery L. Ford, Mr. John W. Sanderson, and the Torrey family.

"The new Museum, which is making rapid progress towards completion, will provide a fitting and dignified home for the city's art treasures, and will be one of the great museums of America, thanks in large measure to the beautiful and impressive design of its architect, Mr. Paul Cret.

"Apart from its importance as the new Art Institute, the new Museum will be a splendid addition to the fine examples of architecture in the city. Some of these buildings have greatly impressed me, notably the Detroit Athletic Club and the First National Bank, both, among many others, the fine work of Mr. Albert Kahn.

"On all sides, therefore, this city has reason to be proud of its art progress, in which it is not too much to say the present exhibition will mark an epoch; and for all this it is grateful to its public-spirited citizens whose enthusiasm and generosity have made such progress possible. This talk would not be complete without a special reference to the part played by Mr. Ralph Booth in this upward art movement. From the inception of the new Institute proposition he has been devoted to the cause in both time and money, and the success hitherto met with has been due in great measure to his spirited work and example."

A. S. DREY

Old Paintings and Works of Art

MUNICH
Maximiliansplatz 7

Sculptured Roman Head, Dug Up

By a Dredging Boat, a Mystery

A marble head of Augustus Caesar, which was picked up some time ago from the bed of the Hudson river by the War Department dredger *Raritan*, is on exhibition at the Kleinberger Galleries.

Joseph Brummer, an art dealer who specializes in classic sculpture, examined it carefully and agreed with sculptors and students that it was a genuine work of Roman sculpture of the time of Augustus. Mr. Brummer said that he did not regard it as the work of a great sculptor.

E. M. Sperling, of the Kleinberger firm, said that there could be no doubt that the work belonged to the Augustan age. "It could not possibly have been done by a modern," he said. "No modern artist could copy it without leaving traces of his own style. No modern sculptor could reproduce anatomical detail with such skill."

ART SCHOOLS



GRAND CENTRAL SCHOOL OF ART

Grand Central Terminal
15 Vanderbilt Ave. New York

Season 1924-1925

October 1st to June 1st

Classes in PAINTING, DRAWING, SCULPTURE,

ILLUSTRATION, DECORATION and

COSTUME DESIGN

Catalogs and enrollment blanks

will be mailed on application

Address, Secretary

GRAND CENTRAL SCHOOL OF ART

15 Vanderbilt Avenue, New York City

Telephone Murray Hill 5464

The Pennsylvania Academy of the Fine Arts

Broad & Cherry Streets, Philadelphia

Oldest Art School in America

Instruction in Painting, Sculpture and

illustration. Send for Circular.

BARBARA BELL, Curator

Hotel des Artistes, 1 West 67th
Street. Studio Apartments: large, \$4,000
to \$5,000; small, \$2,000 to \$3,000. Also
small single rooms. Free cooking and
refrigeration. Maid service. Swimming
in basement. Phone ENDICOTT 8440.

J. FERAL

Ancient Paintings
7 RUE ST. GEORGES
PARIS

KALEBDJIAN BROS.

CLASSICAL OBJECTS
OF ART
12 Rue de la Paix and 21 Rue Balzac
PARIS

J. CHARPENTIER

OLD PICTURES
WORKS OF ART

76 FAUBOURG ST. HONORE, PARIS

E. LARCADE

Art Objects of High Antiquity
140 Faubourg St. Honore—17 Place Vendome
PARIS

M. & R. STORA

Gothic and Renaissance
Works of Art
Paris, 32 BIS Boulevard Haussmann

MARCEL GUIOT

4 Rue Volney Paris
(near the Opera)

RARE PRINTS

by old and modern Masters

H. FIQUET & CO.

Modern Masters

88, Avenue Malakoff, PARIS

CHARLES POTTIER

Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum,
New York

CHARLES BRUNNER

High Class Paintings
by the Old Masters

11 rue Royale, Paris, VIII
Purveyor to important Museums

LE GOUPY

Rare Prints
Drawings—Paintings

5, Boulevard de la Madeleine, Paris

R. LERONDELLE

Packer and Agent

for the Carnegie Institute, Pittsburgh,
the Art Institute of Chicago, etc.
76, Rue Blanche, Paris IX.

Ed. SAGOT

Rare Prints

Rue de Chateaudun, 39 Bis, Paris

SEA PAINTINGS AND RELICS BRING \$52,078

Sale at Anderson Galleries of the
Maritime Collection of Nelson
Dawson Results in a Large Total

At the Anderson Galleries on Jan.
7 and 8, part two of the maritime
collection of Nelson Dawson, of London,
was sold. Eighteenth and XIXth
century marine paintings, prints, relics
and ship models were sold for a total
of \$52,078.50. The more important
items, the purchasers, and the prices
paid were:

- 39—"A XVIIth Century Man-of-War," by
Dominick Serres, English; E. F. Collins,
Agent\$325
- 40—"An English Armed Brig," by Charles
H. Seaforth, English, early XIXth cen-
tury; Gen. George R. Dyer.....\$197.50
- 50—"The U. S. Ship *Nightingale* at An-
chor," by George H. Andrew, English,
1865; R. Elkin.....\$200
- 53—"Portrait of the Frigate *Neptune*," by
Thomas Luny, English, 1758; F. J.
Peters\$200
- 57—Votive model of a Spanish galleon, early
XVIIth century; J. J. Ormond.....\$1,200
- 61—Model of English man-of-war, 104 guns,
1785; B. L. Taylor, Jr.....\$210
- 63—Model of British man-of-war, 1790; R.
Elkin\$220
- 66—Wrought-iron and copper weather vane
of a ship, 1820; L. K. Shagy.....\$750
- 116—Model of full-rigged ship, *Mary L.*,
American, 1865; E. W. Durkee.....\$210
- 117—Model of the American clipper ship
Tecumseh, 1866; W. M. Stevens.....\$205
- 143—Bronze deck cannon, French, XVIIIth
century; Mrs. M. Hawkins.....\$210
- 217—"Gardner's Bay, Long Island," set of
four prints, published in London, 1795;
O. D. Young.....\$400
- 224—Model of an English man-of-war, 1760;
R. Elkin\$260
- 226—Model of British man-of-war, 1780; W.
H. Cullen\$320
- 229—Model of H. M. S. *Victory*, 110 guns,
1790; W. H. Cullen.....\$340
- 228—Admiralty boxwood model of an Eng-
lish second-rate man-of-war, 1790; Miss H.
Counihan.....\$2,900
- 230—Model of an English man-of-war, 1790;
B. L. Taylor, Jr.....\$350
- 236—Model of a Dutch fishing smack, 1830;
Miss H. Counihan.....\$260
- 237—Admiralty boxwood model of a 54-gun
frigate, English, 1824; E. F. Collins,
Agent\$1,600
- 263a—Model of an English man-of-war, 96
guns, 1800; B. L. Taylor, Jr.....\$485

AMERICAN ANTIQUES SELL FOR \$11,366
Anderson Galleries, Jan. 8—American an-
tiques from the collection of the late Frank H.
Reeve. Total, \$11,366. Among the more im-
portant items:
104—Wax portrait of General George Wash-
ington, dated 1797; Mrs. B. S. Prentice.....\$250
- 140—Pair of carved mahogany Hepplewhite
window seats, American, XVIII century;
Mrs. Douglas Vought.....\$230
- 178—Carved mahogany Duncan Phyfe three-
part dining table, American, XVIII cen-
tury; W. Crawford.....\$650
- 179—Set of seven carved mahogany Duncan
Phyfe dining chairs, American, XVIII
century; F. J. Peters.....\$450
- 185—Six Chippendale carved mahogany din-
ing chairs, by Burling of New York, 1790;
Mrs. I. S. Olds.....\$800

ORIENTAL ART OBJECTS SOLD

Anderson Galleries, Jan. 10—Chinese and
Japanese porcelains and pottery, and objects
of art from the collection of Miss Eliza R.
Scidmore, Washington, D. C. Total, \$6,480.
Among the more important items:
143—Imperial yellow bowl, China, Kang Hsi
period; Miss S. D. Griffith.....\$400
- 180—Imperial throne seat of the Empress
Dowager of China; E. V. Cockcroft.....\$350
- 186—Embroidered hanging, Japan, Genroku
period; Order\$350
- 195—Pair of fusuma or paper sliding doors,
Japan, XVII century; Brooklyn Museum
of Art\$410

NAVAL AND MARINE PRINTS

Anderson Galleries, Jan. 9—Naval and ma-
rine prints and paintings from the collection of
Franklin D. Roosevelt and John Brenton Copp.
Total, \$4,537. Among the more important
items:
53—Illustrations of the manners, customs,
and conditions of the North American In-
dians, 360 engravings from the authors'
original drawings, by George Catlin; E.
F. Collins, Agent.....\$255
- 130—Illinois in 1837; a sketch descriptive
of the situation, boundaries, prairies, riv-
ers, public lands, etc., of the State of Illi-
nois; Miss H. Counihan, Agent.....\$250

SECOND PART OF CHEW LIBRARY

Anderson Galleries, Jan. 5, 6, 7—The second
part of the Beverly Chew collection of books.
Total, \$14,507; grand total, \$159,229. Among
the more important items:
91—The library of William Andrews Clark,
Jr., collated and compiled by R. E. Cowan
and William A. Clark, 13 vols.; Rosen-
bach Co.\$200
- 123—A catalogue of the library of the late
John Henry Wrenn, compiled by Harold B.
Wrenn, edited by Thomas J. Wise; George
D. Smith Book Co.\$200
- 128A—"The Triumphs of Temper," by Wil-
liam Blake, 1803; E. Weyhe.....\$220
- 455—"Poems," by John Keats, London,
1817; Gabriel Wells.....\$570
- 456—"Endymion," by John Keats, printed in
London in 1818; Barnett J. Beyer, Inc.....\$390
- 457—"Lamia, Isabella, The Eve of St. Agnes
and Other Poems," printed in London in
1820; Brick Row Book Shop, Inc.....\$430
- 628A—"Poems," by Edgar Allan Poe, with
an essay on his poetry by Andrew Lang,
London, 1881; Rosenbach Co.\$220
- 698—"In Memoriam," by Percy B. Shelley,
an elegy on the death of John Keats;
Rosenbach Co.\$200
- 724—"New Arabian Nights," by Robert
Louis Stevenson, 2 vols., printed in Lon-
don, 1882; J. F. Drake, Inc.....\$280
- 783—"The Iconography of Manhattan Island,"
by I. N. Phelps Stokes; George D. Smith
Book Co., Inc.....\$330
- 790—"Poems" By Alfred Lord Tennyson,
printed in London, 1827; A. F. Linden.....\$290
- 804—Original water-color drawings by Wil-
liam M. Thackeray; O. D. Young.....\$220

CLEVELAND—Eighty-two paintings

were sold at the annual auction
of the Cleveland Society of Artists
held at the School of Art. The \$3,000
raised will go toward the society's
building fund. Two paintings by F.
C. Gottwald brought the highest bids,
\$300 and \$275.

RARE PICTURES IN PHILADELPHIA SALE

Works by Cazin, Corot, Alma-Ta-
dema, Schreyer and Other Famous
Artists Will Be Sold at Freeman's

PHILADELPHIA—An important
auction of paintings by American and
European artists will be held Jan. 28
and 29 at the galleries of Samuel T.
Freeman & Company, 1808-10 Chest-
nut St. It was at these galleries that
the successful sale of the George C.
Thomas collection was held early in
November.

The forthcoming sale will be from
the collections of the late John M.
Bonham, York, Pa.; George T. Oliver,
Pittsburgh; James Boyd, Harrisburg,
and from other sources.

Paintings by Alma-Tadema, Bou-
guereau, Corot, Cazin and Schreyer
will be among the most important
works offered. Other artists repre-
sented include Rousseau, Diaz, Dupré,
Jacque, Alexander Harrison, Ridgway
Knight, E. W. Redfield, Paul Signac,
Edward Moran, Jules Breton and
Henry R. Poore.

In addition to objects of art from
the estates mentioned, there will be
included paintings and artistic objects
from other estates and from private
owners whose names are being with-
held by request. The paintings will
be on view from Jan. 23 until the
opening of the sale.

Hart Sells Many Prints in Newark

George (Pop) Hart, who is showing
thirty-five etchings, colored etchings
and lithographs at the Newark Mu-
seum, sold to Arthur F. Egner, chair-
man of the Newark Museum's execu-
tive committee, twenty etchings and
lithographs. John Cotton Dana, di-
rector of the Museum and librarian
of the Newark Public Library, bought
three prints for the library, and a
number of other print collectors sig-
nified their intention to buy from the
show before it closes in February.
The prints sold include "Hayti Mar-
ket," "Voodoo Dance," "Atlantic
City," "Tahiti Washerwomen," and
"Market Plaza, Mexico."

Old Masters Sold by Reinhardt's

The portrait of a Venetian noble-
woman by Tintoretto, which was re-
produced in last week's *Art News*,
was acquired by the Minneapolis In-
stitute of Arts through the Reinhardt
Galleries. Other old masters recently
acquired by the Institute, including
works by Poussin, El Greco, Cranach
and De Hooch, were also purchased
through the Reinhardt Galleries.

Baer & Co. Issue a New Catalogue

FRANKFORT—Joseph Baer & Co.
have issued a "Bibliotheca Biographi-
ca," an important collection of mem-
oirs, biographies, autobiographies and
letters. There are 1,987 numbers in
this catalogue, No. 705, which is very
comprehensive as to time and place.

New York Auction Calendar

AMERICAN ART GALLERIES

Madison Ave. and 57th St.
January 23, afternoon—Modern French and
American paintings from the collections of
the late Dr. George M. Minor and the late
Joseph H. White, and other private sources.
January 22, 23, 24, afternoons—Roman and
Egyptian glass, European and Chinese ceram-
ics, bronzes and other antiques from the
Robert W. Paterson collection.

January 20, 21, afternoon and evening—Printed
and illustrated books and manuscripts from
the private library of Miss Florence Sturdi-
vant.

ANDERSON GALLERIES

Park Ave. and 59th St.
January 19, 20, 21, afternoons—Chinese porce-
lains and other Chinese antiquities from the
collection of Mr. Mat Chang Kee, Shanghai,
together with a series of 50 porcelains and
snuff bottles from the collection of the late
W. H. Sheehy, to be sold by order of Mrs.
W. H. Sheehy.

January 19, 20, 21, evenings—Unusual Ameri-
cana, including Nathan Hale's regimental ex-
penditures, his autographed love poem to
Alicia Ripley, his betrothal, etc., from the
collection of the late George E. Hoodley,
Hartford.

CLARKE GALLERIES

58th St. between Madison and Park
January 23 and 24, afternoons—Choice spec-
imens of furnishings of the early periods,
comprising Spanish, Italian and English
craftsmanship, tapestries, brocades, etc., from
the Martin Nicholas collection.

S. G. RAINS GALLERIES

3 East 53rd St.
January 22, 23, 24, afternoons—Miscellaneous
collection of Oriental rugs and carpets.

PLAZA ART GALLERIES

12 West 48th St.
January 22, 23, evenings—Collection of Jap-
anese prints, including rare books in English
and Japanese, bird and flower prints, etc.
January 30, morning—Books, pamphlets and
letters mainly relating to Rochester and
Western New York collected by Elmer Ad-
ler, Esq.

WALPOLE GALLERIES

5 East 59th St.
January 23, 24, afternoons—Collection of paint-
ings and engravings; European and Ameri-
can schools finely represented. Also pictures
from the property of others.

WILLIAM MACBETH, Inc.

Centennial Exhibition
of Paintings by

GEORGE INNESS

January 20th—February 9th

15 East 57th Street

Phone: Plaza 7256

New York City

MR WILLIAMS-LYOUNS SHOWS RECENT WORK

Imagination and Subtle Gradations
of Color Characterize His Can-
vases, Many of Them Religious

H. F. Williams-Lyouns, British-
American artist, is in New York with
his most recent paintings, which he
will exhibit in some local gallery in
the near future. He is, meantime,
showing some of the canvases in his
apartment at the Great Northern
Hotel.

Imaginative rather than realistic,
these paintings are notable for subtle
gradations of color, and many of them
are high in key. Religious feeling
gives much of his work a spiritual
quality. "The Spirit of Light," "Satan
Being Cast Out," "The Sea Gives Up
Its Dead," "She Spreadeth Her Man-
tle as It Were a Power Upon the
Earth," and "Manitou Judging the
Souls of His People" are the titles of
some of the larger canvases.

"The Sea Gives Up Its Dead" is
perhaps the most strongly imaginative
of the works in the present collec-
tion. Angels are shown in cloud ef-
fects reaching down toward the waves,
while figures of men and women, done
in delicate flesh tones, are seen rising
from the surface of the water. The
most realistic picture is that of Mani-
tou, the god of the red men, judging
the souls of the dead. Its strong
tones are in harmony with the savage
love of color which characterizes the
Indians.

"The Tree of Knowledge" repre-
sents Christ in the Garden of Eden
surrounded by cherubim. This and
the other paintings with religious sub-
jects would seem to be as appropri-
ate, if not more so, for church deco-
ration than some of the stained-glass
windows seen in such edifices. "Satan
Cast Out" gives the impression of
tremendous height, and is vibrant,
though restrained in tone.

Mr. Lyouns, who was born in
Plymouth, England, in 1863, com-
pleted his education in Boston, most
of his art training having been re-
ceived in the American city, where he
studied drawing under Professor
George Bartlett, and designing, illus-
trating and engraving with Messrs.
Russell and Richardson. In Paris he
became a pupil of Richard Miller,
René Menard and Lucien Simon. He
has traveled widely, and his works are
included in the British Museum,
Walker's Art Gallery, the Municipal
Gallery, Berlin, and in several Ameri-
can collections. His water colors, oils
and engravings have been exhibited in
the Royal Academy, the Paris Salon,
and in various important shows in
England and on the Continent.

BOIN-TABURET

Fine objects d'art
of the XVII & XVIIIth Century

11 Boulevard Malesherbes, Paris

R. G. Michel Gallery

17 QUAI ST. MICHEL PARIS V

Original Engravings and Etchings by
Béiot, Buhot, Mary Cassatt, Corot, Daumier,
Degas, Delacroix, Gauguin, Forain, Lepere,
Manet, Méryon, Millet Od. Redon, Renoir,
Whistler, Zorn, etc.
Catalogues on application.

NAZARE-AGA

Persian Antiques

3, Avenue Pierre I^{er} de Serbie
Paris

L. CORNILLON

Mediaeval Art

89 Rue du Cherche-Midi and
21 Quai Voltaire, PARIS

MAX WILLIAMS

Prints - Paintings - Models
MARINE RELICS

of the
Old American Frigate
Clipper Ship and Whaler

538 Madison Avenue New York

N.E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

Messrs.

PRICE & RUSSELL

AMERICAN PAINTINGS

TAPESTRIES and
WORKS OF ART

FERARGIL

37 EAST 57th STREET, NEW YORK

Engravings Etchings
Woodcuts Drawings

by

OLD MASTERS

DÜRER REMBRANDT
OSTADE SCHONGAUER
LEYDEN MECKENEM, etc.

Hollstein & Puppel

Berlin W. 15 Meinekestrasse 19

PRIMITIVES

17th Century Dutch Masters

MODERN DUTCH ART, ETC.

A. M. BOUWENS

39 Coenst, The Hague, Holland

C. W. KRAUSHAAR

ART GALLERIES

680 Fifth Ave. New York

PAINTINGS ETCHINGS
and BRONZES

by MODERN MASTERS

of

American and European Art

F. KLEINBERGER

GALLERIES

Inc.

725 Fifth Avenue

NEW YORK

9 Rue de l'Echelle

PARIS

ANCIENT PAINTINGS

SPECIALTY PRIMITIVES

of all Schools

and

OLD DUTCH MASTERS

THE ART NEWS

Editor . . . PEYTON BOSWELL
Manager . . . S. W. FRANKEL
Advertising Manager C. A. BENSON
The Editorial Staff:
WILLIAM SALISBURY
HELEN COMSTOCK
RALPH FLINT
Peyton Boswell, President;
S. W. Frankel, Treasurer and Secretary.
Phone: Bryant-9352
Cable Address: Gagol
PUBLISHED BY

THE AMERICAN ART NEWS CO.,
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act,
March 3, 1879.

Published weekly from Oct. 15 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE . . . \$4.00
Canada . . . 4.35
Foreign Countries . . . 5.00
Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's . . . Fifth Ave. and 27th St.
William Emsel . . . 34 East 58th St.
Egmont H. Arens . . . Washington Sq. Book Store
27 West 8th St.
Gordon & Margolis . . . 32 East 59th St.
A. Julius . . . 62 West 8th St.
Times Building News-stand . . . Times Building
Subway Entrance Basement

WASHINGTON

Brentano's . . . F and 12th St., NW

ATLANTA, GA.

Cole Book & Art Co. . . 123 Whitehall St.

BOSTON

Vendome News Co. . . 261 Dartmouth St.

PHILADELPHIA

Wanamaker's . . . (Book Counter)

LOS ANGELES

C. V. Pleuharp . . . 353 Hill St.

CANADA

The Carroll Gallery . . . 117 King Street, West
Toronto, Ont., Canada

LONDON

The Art News . . . 17 Old Burlington St.
Daw's . . . 8 Eagle Place, Piccadilly Circus

PARIS

The Art News Office . . . 26 Rue Jacob
Brentano's . . . 37 Avenue de l'Opera

Vol. XXIII—Jan. 17, 1925—No. 15

RUSSIAN STAGE DECORATION

Now that the "Chauve Souris" is once more ensconced in a New York playhouse with all its gay and imaginative investiture, just what the American stage owes these Russian designers of the theater comes home with renewed force. From that momentous evening in the spring of 1908 when the curtain of the Paris Opera first rose upon the scenic splendors of "Boris Godounof" to the recent *répétition générale* of this year's band of Muscovite mummies at the Forty-eighth Street Theatre, the artists of the Russian theatre have presented to an astonished Western World a succession of stage pictures of unsurpassed originality and beauty.

It is no empty or idle assertion that our own stage has been immeasurably enriched by the contributions of these artists who found within the larger frame of the theatre a high challenge to their decorative instincts and who have not disdained in many cases the considerable feat of creating these huge decors with their own hands. Such names as Bakst, Benois, Golovine, Anisfeld, Roerich, Remisoff, and Soudeikine form an honor role that is without equal in the annals of stage decoration. As each in turn has appeared with his special decorative contribution, some lasting impress on the American theatre has been recorded, to crop out later in curtain, hanging, decors, as the case may be.

While the American stage has produced designers of individual merit, there has never arisen in our midst any such galaxy as is seen in this Russian sequence. But being rightly appreciative of visiting genius and not too sedulously acquisitive to make emulation unseemly, it has been an extraordinary opportunity to take on something of the gorgeousness of our Russian brethren in this direction; and it is certain that our stage, while acknowledging its debt to such individuals as the Viennese Joseph Urban, glows with more color and is ordered with a greater sense of design and imagination because it has looked upon the flaming stretches of Bakst's "Scheherazade," the sumptuous pagentry of Anisfeld's "Roi de Lahore," and the fantastic processional of Soudeikine's "Malbrouk s'en va t'en guerre." If an American Diaghileff should ever arise to call upon our designers and painters for concerted and consecrated action in the theater, we should find our debt to the Russian stage greater, perhaps, than we realize now.

—R. F.

OUR LOSS AT PARIS

The daily press has contained announcements during the past week of the coming exhibition in Paris of

industrial and decorative arts, which opens in April. It must surprise the vast majority of people to read the brief line that "the United States was offered one of the finest sites for a pavilion but declined the offer." This is generally followed by a list of the countries participating, which includes almost all of Europe and Japan. It is not stated, but this fact is said to be true that our refusal was explained by our being unable to stand so great an expense. This, coming from the richest nation in the world, must have sounded amusing in Paris.

Of course the whole matter has for some time been agitating a certain few who were interested in our participation, but these few have long ago yielded to the inertia of the industrial firms and to the lack of interest in the State department, with whom the matter of funds lay. Now that it is quite too late the American Chamber of Commerce in Paris is said to be making efforts to obtain some sort of representation from American firms, but even if it should succeed, our part would be negligible.

The question has been asked THE ART NEWS whether individual artists working in any of the crafts could submit their work, but this it seems is impossible. The French authorities deal only with governments, or representatives of governments, in the matter of exhibits, and there is no channel through an individual artist may submit his work. This does away with all hope that our individual designers, whose work and not that of the majority of our industrial firms, is qualified for a place in an exposition devoted entirely to modern design, might at the last moment be represented.

The real pity of our non-participation is not our loss of a chance to cover ourselves with glory, for that we probably would not do, so far as our industrial products are concerned. Our architects and the creators of advertising art would have made a creditable showing, but the decorative arts, furniture, wall paper, ceramics, textiles (except in a few instances) lean too heavily on the past. The loss to us, then, is not glory, but an opportunity to take stock of ourselves, to see where we are in comparison with our European contemporaries. Out of the friendly rubbing of shoulders with the artists of the rest of the world would be sure to be born a new enthusiasm. The industrial arts of Europe are bound to receive a stimulus in which we will not share, no matter how many American visitors go to Paris. At best we will only be standing wistfully on the sidelines having none of the fun of being in the game.

—H. C.

New Collecting Hobby in London

LONDON—The reconstruction of Regent Street has made possible the acquisition by collectors of a number of old fire-insurance plaques that at one time were affixed in the form of metal plates to the outside of buildings. It is a long time since so many—there are more than fifty of them—have been available, and much fluttering has the news occasioned in the breasts of enthusiasts. The Marquis of Granby is one of the most ardent of collectors.

The Career of Dorothea Litzinger

By Alice Judson

For those of us who knew and loved Dorothea Litzinger, the news of her unexpected death came as a tremendous shock. Radiant, young, full of energy, never afraid of hard work, she was the embodiment of vitality and joy of life. Her gay decorative canvases of flowers are an expression of herself in the generosity of their color and the richness of their design, while here and there one feels a hint of the tragic in the deeper notes of the landscapes with distant mountains. She was loyal to her friends, intolerant of shams, resented injustice fiercely, and was a born fighter for the right as she saw it.

She was more than an artist. As the wife of John W. Thompson, a young lawyer, she was deeply interested in civic affairs and cooperated with many movements for civic betterment. Through her initiative, various departments of the city government endeavored to improve conditions on the East Side in the vicinity

of the East 50's. She was also instrumental in founding the Beekman Hill Association of Property Owners. In connection with these organizations she had enlisted the interest of the boys of the neighborhood. While there was no actual organization, through their personal loyalty to her she had their cooperation and confidence.

She was their acknowledged leader and adviser. They would come to her to settle their disputes, and always abided by her judgments. She aroused their civic pride and they began a cleaning-up campaign that was unique in its methods and results. Her "You fellows ought to see that so and so is done" was a signal for them to start any task, no matter how difficult. Occasionally there was a gay party with small boys swarming all over her beautiful house.

She was an artist of intelligence and promise, always striving for something better, and, could she have lived, would no doubt have attained great heights in decorative painting.

An Appreciation of the Life and Work of George Bellows



GEORGE W. BELLOWES

By Frank Crowninshield

George Bellows is no more!

In his death, on Jan. 8, America lost perhaps her most vigorous and forthright painter; a temperament to whom America meant a great deal, and in whose work the stalk, roots and fibre of America found a sincere and inspired expression.

He was our only contemporary painter of any renown who had never been to Europe. All of his inspiration, all of his emotional quality, was derived from America; from the soil, sky, wind and water which he knew and observed so well. For his repeated refusals to visit Europe many explanations have been offered; the truth probably being that the call to leave America was never very strong. Perhaps, too, he was a little afraid that a residence abroad might cause him to feel for his own country a diminished or interrupted devotion.

He died at the age of forty-two. "At the height of his powers," a New York critic has said. Yes, it might have been so with some painters, but not with Bellows; for he was that rare product, a painter who was always learning, always ripening, always improving. There is no telling how far he would have gone. Eminences had been scaled, to be sure, but others loomed ahead; altitudes which only the great ones in art had reached—Bellows' five major idols, for instance—Rembrandt, Velasquez, Tintoretto, Goya and Manet.

With twenty more years at his back he would, we feel, have made successful assault upon the heights that still confronted him. What painter in America possessed a greater, a completer spiritual equipment with which to risk that daring climb?

What painter with more vision, more courage?

There was nothing in his career to indicate that he had stopped growing. Marking off his periods, we can see one thing clearly: he was never deceived by his unusual gifts of brilliance and facility; never satisfied to lean back and rest on them. He saw that they were gifts which had been the undoing of many of his brilliant young contemporaries. In him the possession of them acted only as a spur to fresh research, fresh labor and fresh feeling.

Certain it is, too, that the past year had been by all odds his most prolific and brilliant one. He was turning out work of the first importance with the most contagious enthusiasm. And all the time, with success at his heels, he was laying plans for the future, for fresh fields of emotion, even for a great series of mural decorations, a task on which his heart had long been set. After hearing him talk of his plans and aspirations one would have said that nothing less than twenty years would have brought him to maturity, to what the New York critic called "the height of his powers."

This is not the time to appraise his work. In a year, when the great memorial and retrospective show of his canvases, lithographs and drawings will be held in New York, the assembled critics, painters, collectors, directors of museums and lovers of art from all parts of the world can essay the task of assigning him his place in the history of art, of appraising his gifts, and of nominating the painters among us who are to carry on the task he set himself to do.

But it is perhaps in order to say something of him here as a man—as a popular, stimulating and highly vitalized figure in the life of New York. There is perhaps an added point in sketching in the man's personality, because no painter of our time put more of himself, more of his essential nature, into his work than he. So strong was this personal note or flavor in all that he painted that those who know his work well, and the man not at all, might almost construct from his canvases his major personal traits and attributes.

It was twenty years ago that Bellows came to New York from Ohio, a tall, youthful, shambling, somewhat ungainly figure (he must have had about the height, the reach, the weight and the rangy form of Lincoln). He was fortunate enough to run into Robert Henri, already a distinguished painter and teacher in New York. That meeting, Bellows would have told you, was, except for the meeting with his wife, the most fortunate encounter of his career. For twenty years, first as a teacher, then as an intimate friend, Henri remained his steadfast and enthusiastic animator.

Other friends followed—for the most part, painters—and what painters! and what friends! Of these Speicher, Sloan and Glackens were perhaps the

most intimate, but at that remarkable funeral at Ascension Church on Saturday last it seemed as if every painter in New York—recruited from every group, from every school—had turned out to do homage to him as a painter, as a man and as a friend.

His two chief characteristics were, I should say, a blunt and outspoken honesty and a sort of emanation or radiation of happiness. He seemed always to be having a good time. Life was more than an adventure to him; it bordered on the realms of romance. In everything that he did; in his wonderful life with Mrs. Bellows; in his passionate addiction to sport; in his absorption in lithography; in playing with children, in carpentering and machinery, in hanging a show of the New Society of Artists, in dining with his friends—no one could have been more instinct with happiness, more ready for laughter, more truly in love with life.

In the field of lithography he had no equal in America. It may even be doubted if there is anyone living today who can be compared to him as a master of the lithographic stone. He achieved a truly inspiring series of prints in this medium: prize fights, New York street scenes in the poorer quarters, ladies of fashion (in the late seventies and early eighties), family portraits, allegorical drawings—well over a hundred prints in all. Many of these were printed by him with the aid of Bolton Brown, a great friend of his and a master of lithography himself. What a gallery of prints! How happy the lucky few who possess them!

Bellows, as an artist, could literally do anything. He was what the French call "habile." He worked easily in every medium, without effort and without agonizing. He liked some mediums more than others, but did memorable things in all of them.

Almost any subject appealed to him. His theory seemed to be that a good painter should, in his nature, be like a good sportsman. He should start forth adventuring, with his paint box under his arm, ready for any kind of game that chanced to come along. Rembrandt had shown him the virtue of this method. A landscape, an old woman, a lithograph, a portrait, an etching, a side of beef, a dragon even, if one chanced to come along; those were Rembrandt's rules of hunting.

"Yes," Bellows would have said to all that. But he would have added further: "A painter's only preoccupation, when the hunt is on, is to meet his game fairly, appraise it correctly, ask no favors of it—and come home with a full bag." And how admirably he lived up to that little creed of his. A portrait of his mother, a landscape with figures, an allegorical design, a drawing for a supper menu, a lithograph of Edith Cavell, a caricature to amuse his daughters; all seemed equally important to him, all elicited from him the same eager and unflagging interest.

It was, perhaps, with a little of the sportsman's instinct that he conceived and finished his last canvas, the remarkable nude now at the Anderson Galleries in the sixth annual exposition of the New Society of Artists, of which group Bellows had been, since its inception, a member. He had been turning the leaves of a life of Titian when he came upon a reproduction of the familiar "Sacred and Profane Love." Suddenly the sportsman in him awakened. Here was new game, new adventure. Turning to a friend, in his studio, he said: "I will steal that idea. I will paint my own Sacred and Profane Love."

Note, however, one thing. When a genius copies another man he immediately becomes original. The canvas at the New Society is saturated with Bellows and with nobody but Bellows. No canvas seen here for a long time is more full of daring, of invention, of the spirit of adventure, as well as a quite unescapable note of humor.

Portrait painting, of the current or fashionable type, interested him not at all. Sargent's job he would have point-blank refused. The word "mode" meant nothing to him; the word "chic" meant less. He made his own "modes" and steadfastly refused to let sitters or dealers impose them on him. Honesty and beauty were the birds he was gunning for.

His models were only skeletons to him. He put flesh on them and clothed them as he pleased; clothes of his own designing and flesh of his own imagining.

His death is a loss to civilized and cultivated people everywhere. Yes, it is a tragedy, and nothing but a tragedy. If we would seek for any sign of brightness in it, we must remember that, for over twenty years, Bellows worked, lived and painted, brilliantly and happily; and that success had come to him, on his own terms, without a hint of bartering, without his yielding an inch to popular prejudice or taste, and with never so much as a thought of monetary gain.

JAMARIN

RARE ART-WORKS & OLD MASTERS
15, AVENUE DES CHAMPS-ELYSEES
(ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

LONDON

The New Year has opened with the inclusion of Frank Dicksee, president of the Royal Academy, among the honors list, the rank of knight having been conferred upon him. Any mention of art as worthy of civic recognition is acceptable, though in this case it is possible to suggest a score of names on whom it might have been more appropriately bestowed.

To look back on the first day of January, 1925, and estimate the artistic importance of the year 1924, is rather akin to the foolhardiness of those historians who attempted to compile a History of the Great War while it was still in progress. So far as salesroom events went, the very last dispersal of all, namely that of the Rembrandt etchings at Christie's, was perhaps the most sensational. So moving was the scene that at the finish it was proposed by Mr. Alex Martin, whose work at Christie's in connection with the attribution and cataloguing of works of art has brought him much recognition, that the boxes in which the forgotten etchings were discovered should be bought for presentation to the solicitor in whose keeping they had been for so many years—a little touch of sentiment which was greatly appreciated. In connection with this amazing sale, at which a single print fetched as much as 3,600 guineas, it is interesting to recall that when the great artist was reduced to bankruptcy, all that the contents of his studio fetched, inclusive of paintings, was £500. Even as recently as a hundred years ago, one of the etchings now sold at 1,600 guineas, was acquired for a mere half a guinea. It would be difficult even in these days of appreciation in prices to equal this phenomenal rise.

That the Wembley Exhibition did its bit to foster the encouragement of art is hardly to be doubted, but the practical extent of such encouragement it is difficult at present to determine. The fact that the exhibition will reopen this spring should promise a further familiarity with the art movements of the day among the vast numbers who visited the metropolis from remote parts of the country where such manifestations of human enterprise seldom penetrate. The loan of works of art by prominent collectors is in itself an educational force when thousands of individuals are enabled to benefit by it.

But even more interesting to the art lover than the re-opening of Wembley is the exhibition that the New English Art Club is opening in the course of a few days at the Gallery in Spring Gardens which at one time served the purpose of a county hall. Here is to be held a retrospective show that will cover the period dating from the 'eighties, that is to say, from the time of the club's inception. The transformation of the London County Council building into an art gallery has meant reconstruction on a generous scale and necessitated an outlay of some £10,000 in order that the lighting and decoration may be on the most approved lines. No longer will women visitors be able to adjust their hats in the glass of the picture-frames, for the new method of lighting the rooms from the top of the sides has completely done away

with these reflections. The club, which has reckoned among its members such leading lights as Wilson Steer, Walter Sickert, Augustus John, William Orpen, Professor Tonks and George Clausen, should make a brilliant show. If the Royal Academy gives indication of proving more stimulating than formerly in its general trend, it is largely due to activities of such men as these.

The latest suggestion in regard to the Royal Academy is that it should divide itself at its spring exhibitions into two portions, one of which should be labeled "popular" and the other "highbrow," so that those who wish to be informed as to the progressive trend of things artistic may have an opportunity of keeping themselves up-to-date while the rest may continue to revel in the backwaters. At present the system of ignoring the intellectuals among artists and then, with an unaccountable change of front, raising them to the rank of an associate, is too illogical to be encouraged, and we should all be glad to see some more reasonable method take its place.

I hear that Howard Carter is resuming his work on Tut-ankh-Amen's tomb at Luxor, but there has been remarkably little said in the press as to the circumstances that have made possible a dignified return to the Valley of the Kings after the recent unpleasantness there. Possibly if the press stunt in the beginning had not been worked in the way it was, all would have gone with less friction. And, à propos of press propaganda, I notice that many of our art critics are making a stand in regard to the efforts made by press agents to influence the press in the matter of notices. Flowery paragraphs sent round by these folk in connection with exhibitions of their clients' work, merely have the effect of prejudicing the recipients against it. When will the misguided learn that good notices are not to be engineered in this manner?

—L. G. S.

TORONTO

Rustom Vicaji, water colorist, of London, England, shows about fifty large paintings of uniform size, occupying two large galleries at the Women's Art Association.

A large exhibit of Dutch art has been at the Jenkins Galleries during the past two weeks.

Helen Davidson, of Toronto, who spends a great deal of time in Egypt, has recently held a successful exhibition, in Paris, at the Charpentier Galleries, 76 Faubourg St. Honoré. About fifty old paintings and pastels were included.

The "Group of Seven," composed of Frank Carmichael, Lawren Harris, A. Y. Jackson, Arthur Lismer, J. E. H. Macdonald, F. Horsman Varley and A. H. Robinson, have a large collection of their work on view at the Grange, occupying the three large galleries. Each of the group exhibits, in another room, pen and pencil line drawings.

A successful exhibition was recently held by Miss Minnie Kallmeyer of her summer and autumn outdoor work in Gloucester, Mass., and other beauty spots in the United States and Canada. Almost all of her work was sold.

—A. S. W.

M. A. Newhouse B. M. Newhouse

Newhouse Galleries

ESTABLISHED 1878

HIGH CLASS PAINTINGS

AMERICAN—FOREIGN

ST. LOUIS, MO.
4398 Olive Street

PARIS

Although Guillaumin is but two years younger than Monet, having reached the respectable age of 82 years (he was an early comrade of the Impressionists and had, like them, worked at the Académie Suisse), it is generally forgotten that he also, in common with Monet, Sisley, Renoir and Pissarro, was an Impressionist in the opening days of the movement. All he desired was to be able to paint, mere success in itself interested him little. He would never, indeed, have known success had he not lived to be an octogenarian. Perhaps Guillaumin has been the victim of a kind of misunderstanding, due to the life he adopted, which differed from that of his fellow-artists. During the whole of his youth, instead of giving himself up, as they did, exclusively to painting and accepting all the risks this terrible métier bears for an independent artist without means, he considered it wiser to accept a post in an office, practicing his art only in his leisure hours, and particularly devoting his Sundays to it. On this account it is possible that he was rather looked upon as an amateur, both by his fellow-artists and by the public. Guillaumin also was, for a certain length of time, a bank clerk and a "peintre du Dimanche," but he left his position in the bank in order to live his own life, and he lived it in the most extreme difficulties, which vanished only with his life. Guillaumin, on the contrary, quitted his position the day on which a Ville de Paris bond, at one of the periodical drawings, brought him the un hoped-for prize of 100,000 francs, a fortune! This enabled him to go into the country and paint every day of the week.

One can form an idea of the variety and richness of his production by the twenty-five pictures that are being shown in the Marcel Bernheim Gallery. Spread over fifty years of labor, they offer a succinct résumé of his work. The first pictures date from 1872. They are broad and already marked by powerful treatment, but their coloring—which, though just, is inclined to be monotonous—is far from giving us an inkling of the great colorist Guillaumin was destined to become, or that it was as a colorist that his personality was to leave its mark on the world. The extraordinary richness of his harmonies were the admiration of Van Gogh, who placed him very highly, and it gives him a preponderant rank in the Impressionist group. He prefers deep, warm hues to half-tints, and he is more at home in forceful than in subtle treatment. Nevertheless, we find exhibited here some studies made on the banks of the Creuse at the morning hour which reveal a perfect subtlety and delicacy. It was at Crozant on the Creuse that the old master retired many years ago, and this beautiful countryside with its wealth of colors has really become his artistic domain. For many people who only

EXHIBITION

BRITISH MASTERPIECES

Under Auspices English Speaking Union

January 10th to February 28th

GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue
(Taxicab Entrance)

New York

know it by its eternal pink heather of Didier-Poujet, the landscape of this district is insipid, but in reality it is of a marvelous richness and diversity. To appreciate its true character one should see what Guillaumin has discovered in it and what he has drawn from it. No landscape is perhaps as flamboyant in the autumn, and it is easy to understand why the old colorist remained faithful to it. Among the most successful canvases in this exhibition mention should also be made of certain landscapes on the Brittany coast, and of "Village Street in the Snow," which is perhaps the finest piece of them all.

For a long time, on account of the oblivion into which he had fallen, Guillaumin's work was quoted at a very low rate. I remember three or four years ago prophesying in these columns that his canvases—which were still easily procurable for from 2,000 to 3,000 francs—would probably rise in price, and I advised amateurs of good landscapes and good painting to buy while they were still cheap. The figure at which they were quoted was indeed quite unjustifiable. The vogue that Guillaumin has since enjoyed has caused his pictures to become rare and precious and has augmented the monetary value of them, and now the very least that would be accepted for one of the most ordinary Guillaumins would be 10,000 francs, but there are some among them, such as the "Village Street in the Snow," that are worth three times more, and so justice is rendered! —H. S. C.

MONTCLAIR

From the exhibition of paintings and etchings by Thomas R. Manley, five paintings and seven etchings have been sold. The exhibition is being visited by crowds of interested people.

In an upper gallery is an exhibition of paintings by Jessie Willcox Smith. Four of these paintings have been sold.

On Jan. 8, Mrs. Rose V. S. Berry lectured at the Montclair Art Museum on "Sargent and His Art."

PATCHOGUE, L. I.

Small paintings by the Associated Artists of Long Island were shown at H. S. Conklin's for two weeks. Two pictures were sold, one by Lewis Palmer Skidmore and one by Melita Blume. The show was afterward held at E. L. Johnson's, where it was seen daily by hundreds of people.

HARTFORD

Miss Carolyn S. Hersfall went to New York to attend the private view and opening of the combined show of the American Water Color Society and the New York Water Color Club, where she is exhibiting several pictures.

BUFFALO

Paintings by Maurice Fromkes, which were recently shown at the Milch Galleries, New York, are on view at the Albright Art Gallery.

LOS ANGELES

The Biltmore Salon is exhibiting pictures by DeWitt Parshall. Mr. Parshall has exhibited twice in Los Angeles with the Painters of the West but this is the first large group of his work shown here. Rockwell Kent's "Monhegan Island," owned in San Francisco, is hung in the Galleria Real.

Mr. and Mrs. Preston Harrison purchased twelve water colors from Joseph Pennell's December exhibition at the Los Angeles Museum of History, Science and Art and will present them to the Museum's permanent collection. Fifty water colors were shown. At the same time lithographs, etching and paintings by Childe Hassam, with many of the original drawings for the finished work in the different mediums, were also shown. Maurice Sterne's paintings and drawings done in Bali and New Mexico, with two bronze heads, made up the remainder of the exhibition.

Loren Barton is showing etchings and water colors at Cannell and Chaffin's Seventh St. Galleries. The water colors are part of the collection shown in New York, after a summer in Gloucester and Rockport.

The Stendahl Galleries in the Ambassador Hotel are conducting a bidding sale on small canvases by well-known local artists. The purpose is to reach the new public which visits Los Angeles each year and is not familiar with the group of Western painters.

The eighth annual exhibition of the California Society of Miniature Painters will be open to the public at the Biltmore Salon from Jan. 31 to Feb. 15. A prize offered by a patroness will be awarded to the best work by a member. Laura M. D. Mitchell is president and Martha Wheeler Baxter vice president of the society.

Cannell and Chaffin are showing items from the R. W. Partridge collection, recently brought here from England. Two portraits of Lord and Lady Essex by Hoppner were hung in the Royal Academy exhibition of 1809 and remained in the Essex family until purchased by Mr. Partridge.

Juan Mertins, a Central American artist, has been showing water colors in the art department of the Public Library. The subjects are ancient buildings and the cool, distant mountains contrasting with the hot plains.

Dorothy Visju Anderson is exhibiting landscapes at Carmelita Gardens, Pasadena.

Alson Skinner Clark has charge of the decorations of the new Pasadena Community Theatre, erected by popular subscription.

Dr. William Alanson Bryan, director of the Los Angeles Museum, was the speaker at the last meeting of the Three Arts Club.

—Elizabeth Bingham.

REINHARDT GALLERIES

RECENT PAINTINGS

ZULOAGA

Until January 31st

Open Sundays 2-5.30

730 FIFTH AVENUE

NEW YORK

[Fifth Avenue at 57th Street]

Frank T. Sabin

Established in 1848

OLD MASTERS

PAINTINGS

&

DRAWINGS

of the

HIGHEST QUALITY

172 New Bond Street

London, W. 1.

Only Address

A. L. NICHOLSON

Pictures of

VALUE and DISTINCTION

by

OLD MASTERS

EXPERT ADVICE

4, St. Alban's Place, London, S. W. 1.

(One minute from Piccadilly Circus)

Cables: Artson, London

FRENCH & COMPANY

WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

FEARON

OLD MASTERS
FINE PRIMITIVES
FRENCH PAINTERS
of the
XIX CENTURY

MANET, CEZANNE, RENOIR,
COURBET, LAUTREC,
MATISSE and others.

GALLERIES

INC.
25 West 54th Street

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

Vernay

Old English Furniture
Old English Pottery
Old English Glass
Old English Silver
Old English Pewter
Original Examples

New York, 10, 12 E. 45th Street
London, W. 217 Piccadilly

SCHWARTZ GALLERIES

517 Madison Avenue

PAINTINGS
ETCHINGS
ENGRAVINGS

Booklet on request

Frank K. M. Rehn

SPECIALIST IN

American Paintings

693 Fifth Ave.
NEW YORK

Bet. 54th &
55th Sts.

Picture, Studio and Gallery Lighting

The Frink Engineering Department makes a special study of lighting pictures—individual or in groups. Its services are at your disposal.

I. P. FRINK, Inc.

24th St. & 10th Ave., New York
Branches in Principal Cities

Louis Ralston and Son

Ancient and Modern
PAINTINGS

Fifth Ave. and Forty-sixth St.
Four East

NEW YORK

DUDENSING Galleries

PAINTINGS
of
DISTINCTION

American and
Foreign

45 WEST 44TH STREET
NEW YORK

BALTIMORE

The most important exhibition of modern French art ever held in Baltimore opened at the Museum Jan. 9. The exhibition is an attempt to show some of the steps in French art from David to the present time. Matisse has the place of honor with ten oils, a water color, and two drawings, including "White Turban," "Girl in Green," and "Nude Seen from the Back." Cézanne is represented by two prints and his remarkable portrait piece, "The Man With Folded Arms"; Pissarro by "Avenue de l'Opera, Morning Sun," and "Pastures at Eragny"; Picasso by "Music" and thirteen drawings. Work by sixty-three artists is on view, including Degas, Delacroix, Forain, Gauguin, Ingres, Manet, Redon, Renoir, Rodin, Van Gogh and Favre. Pieces of unusual interest by contemporary artists include "After the Bath" by Togores, "Paris View" and "At the Edge of the River" by Hermine David, "Fish" by L. Favre, "Contemplation" by Felix Vallotton, and "A City in France" by Maurice Utrillo. The exhibition also contains sixteen bronzes by Barye, and a number of sculptures by Bourdelle, Lachaise and Matisse.

The sixteenth annual exhibition of American art under the auspices of the Charcoal Club opened at the Maryland Institute on Jan. 6. Works by ninety-eight painters and eleven pieces of sculpture are included. Two oils by Ernest I. Blumenshien strike an entirely new note by the manner in which they relate color effect and detail. These two canvases are entitled "Legend" and "October," the first giving an interpretation of an Indian festival remarkable for the qualities just mentioned and containing a number of interesting groups which blend into a general effect that is startling. Noteworthy pieces are two portraits by Robert Henri, "Mary Jo" and "Tommy"; Edward Dufner's "Two Intruders," R. McGill Mackall's "The Rainbow" and "Curtains," Frederick A. Bosley's "The De Hooch," Charles S. Chapman's "Solitude of the North," Felice Waldo Howell's "Ledge Road," Daniel Garber's "May Evening," Kaesela's "The Cape Codder," Maurice Molarsky's "Mrs. A. Silverman," Camelia Whitehurst's "Eliza," William H. Singer, Jr.'s, "September Morning in Norway," and Thomas C. Corner's "Portrait Study." A wood carving, "Japanese Boy," by Valeria H. Walter, has a strong yet plastic quality that sets it apart. The late Edward Berge is represented by a delightfully airy bronze piece, "Breath of Spring." Other sculptors whose work is shown are Beatrice Fenton, "The One Arm Put Up" and "Fairy Fountain"; Benjamin T. Kurtz, "Sleeping Fires" and two other pieces, and Ralph Humes, "Portrait of a Young Girl." The exhibition is well hung and the quality of the work exhibited is more even than usual, the general impression being distinctly pleasing. —L. C. E.

DEL MONTE, CAL.

"Glory of the Morning," a large marine painting by William Ritschel, has been hung in the recent annual exhibition of The Royal Glasgow Institute. This picture was purchased about eighteen months ago from the Del Monte Art Gallery by Mr. Nicol Paton Brown, C. B. E., of Glasgow, during a visit to Del Monte. Mr. Brown loaned the painting for the exhibition.

Although the Del Monte Gallery is now located temporarily in much smaller quarters than before the burning of Del Monte Hotel, a most attractive exhibition has been arranged. Oils and water colors by prominent artists of San Francisco, Southern California and Monterey are shown. Recent sales were of works by Isabel Hunter, Clark Hobart, William Sparks, Isabel Percy West and Mary Black. —Josephine Mildred Blanch.

WASHINGTON

Paintings by Willard L. Metcalf are shown at the Corcoran Gallery. Seventeen paintings, six loaned from private collections and one owned by the Gallery, show Mr. Metcalf in his happiest moods, depicting New England landscape divested of its rigors. While many of Metcalf's things have been seen in Washington before, this is the most representative showing of his work yet given here.

On Jan. 12 the Corcoran Gallery opened two new shows, a series of water colors by Roy Clark and etchings by Emerson Tuttle. The sculpture by Edward Berge will be shown for two weeks longer than originally planned.

Leo Katz, Austrian portrait painter, was introduced at a tea at the Austrian Legation on Jan. 12, and is now displaying his oils and water colors at the National Gallery of Art. At the same gallery Moses Dykaar, a Russian Jew, who has studied in Paris, is showing his bust in marble of the late Samuel Gompers, modeled just before the death of the labor leader. This bust is particularly successful and displays Mr. Dykaar's abilities in portraiture.

Walter Tittle, etcher and lithographer, has been in Washington for the past week, making drawings of President Coolidge, Chief Justice Taft and Justice Holmes for an article to appear in *The Century Magazine* from his own pen.

An exhibition of sixty-seven etchings and six drawings by Roi Partridge has just opened at the Smithsonian Institution and will continue through January. These will be followed in February by an exhibition of mezzotints by Frederick Reynolds.

The Arts Club opened three new exhibitions on Jan. 10: a collection of monotypes by Miss M. DeNeale Morgan, oils by Thomas L. Hunt, of California, oils by Mrs. Warren Akers, a member of the club.

—Ralph C. Smith.

INDIANAPOLIS

Following the settlement of a contested will, the Art Association of Indianapolis has come into possession of its share of the property of the late Delavan Smith, publisher of the *Indianapolis News*, whose home was at Lake Forest, Ill. In addition to a fund of \$20,000, the interest from which is to be used to buy pictures for the permanent collection of the John Herron Art Institute, the bequest included "all the objects of art, paintings, etchings, engravings and other pictures, furniture, china and porcelain, rugs and statuary which I possess and which the authorities of said association may care to have for the museum." The print department is particularly enriched by 130 etchings and engravings by English, French, Swedish, German, Dutch, and American artists. Dürer, Rembrandt, Zorn, D. Y. Cameron, Haden and Whistler are among those represented. Two Indiana artists are represented among the few paintings, T. C. Steele and William Forsyth. J. Arthur MacLean, director of the Art Institute, selected the desired objects from the Lake Forest home of Delavan Smith, and they are now on view. Sculptures by MacMonnies and Barye are included.

Helen Goodwin is displaying landscapes and coast scenes painted in California, Florida and at Provincetown and Nantucket, as well as flower scenes, at the Pettis Gallery.

Lou-Allen C. Showe is painting along the west coast of Florida. Frederick Polley is spending the mid-winter at Charleston, S. C.

LOWELL, MASS.

Water colors and etchings by W. Harry Smith will be shown until Jan. 30 at the Maker Gallery.

DUBUQUE, IA.

Paintings by Victor Higgins are shown by the Art Association.

Another Important Art Event in Philadelphia

Valuable Oil Paintings

By Great Masters of the

American and European Schools

From the Estates of the Late

Senator George T. Oliver
Pittsburgh, Pa.

John M. Bonham, York, Pa.

James Boyd, Harrisburg, Pa.

and from other sources
to be sold at

UNRESTRICTED PUBLIC SALE

Wednesday and Thursday

January 28th and 29th

at 2:30 o'clock P.M. each day

in Our Art Galleries

Including:

Alma-Tadema	Harrison, Alex	Rico, M.
Breton, Jules	Henner, J. J.	Rousseau, Th.
Bouguereau, W. A.	Harpignies	Schreyer, Ad.
Brown, J. G.	Hart, James M.	Voltz, F.
Boughton, G. H.	Jocque, Ch.	Von Bremen, M.
Cazin, J. C.	Jones, H. Bolton	Van Marcke, E.
Corot, J. B. C.	Knaus, L.	Watkins, S.
Diaz, N.	Knight, D. R.	Zamacois, E.
Dupre, J.	Quartley, A.	Zeim, F.
Goudre, J. R.	Redfield, E. W.	and many others

Illustrated Catalogue mailed upon request

Exhibition from Friday, January 23rd
until the day of sale

Samuel T. Freeman & Co.

AUCTIONEERS

1808-10 Chestnut St., Philadelphia

M. J. ROUGERON

Artist—Restorer of Paintings

Established in New York since 1907

Announces the Removal of his Studio,
from 94 Park Avenue, to

101 Park Avenue, Architects Building
NEW YORK CITY

Wildenstein & Co.**HIGH CLASS
OLD PAINTINGS**TAPESTRIES
WORKS OF ARTEighteenth Century
FURNITURE647 Fifth Avenue - New York
Paris: 57 Rue La Boetie*The***Ehrich Galleries**707 Fifth Ave., New York
at 55th Street**PAINTINGS
by Old Masters****ALBERT du VANNES
Paintings**by American and Foreign Artists
Old Portraits
39 East 57th St., New York City**Early Chinese Art**IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian FaienceIN THE GALLERIES OF
Parish-Watson & Co., Inc.
44 East 57th Street New York**J. BLOCKX FILS
Oil and Water Colors***"The finest in the world—
Standard of the colormen"*Sole Agents
Victor Claessens Belgian**CANVAS**in widths from 17 inches to 13 feet 6
inches, lengths to 43 yards in one piece.Imported and Domestic Artist's
MATERIALS**Schneider & Co., Inc.**

2102 Broadway at 73rd St., New York

**PLAZA ART AUCTION
ROOMS**EDWARD P. O'REILLY, Auctioneer
5, 7 and 9 East 59th Street New York**JUST OFF FIFTH AVENUE**Best location in New York for
the sale of art works by auctionWE solicit the dispersal of col-
lections or individual art works
from owners and estates any-
where. New York is the ART
CENTRE OF THE WORLD
and our facilities are unsurpassed.If you are in the market for art or
artistic furnishings we invite you
to call at our galleries or send your
name for our catalogues.We give special attention
to APPRAISALS for
owners and estates**CHICAGO**

The Art Institute has just announced the gift from an unnamed donor of the most important Persian textile fabric on record. It was woven in the looms of Shah Abbas the Great 1587-1628. It belongs to a little known group of XVIth century figural velvets on a gold back ground. Only eighteen pieces of these fabrics are on record. That of the Art Institute belongs to the exceptionally large pattern, exceeding fifty inches for the full-length repeat of the design, with two rows of figures and sixteen inches for the height of the figures. There are on record only five designs, preserved in nine exemplars, and of these only one, the Chicago example, and its mate in the South Kensington Museum, says Dr. Riefstahl, is preserved in the full repeat. These facts attest the rarity of the large panel, which is of polychrome velvet on a gold ground. It is the only one in an American museum. The gold ground of the fabric is splendid although three centuries old. The polychrome velvet employs a charming pattern showing a graceful youth in flowing robes, standing as he smells a flower beside a cypress tree on the borders of a little pond wrought in silver threads. The same figure is repeated the other side of the cypress to form a composition in harmony with those old Oriental designs of geni on either side of the Tree of Life.

At the Arts Club Mr. C. T. Loo is exhibiting his collection of potteries and bronzes dating from the Shang dynasty, 1766-1122 B. C., to 1368-1644 A. D. The galleries of the Arts Club including the long corridor are given over to the effective installation of this extensive collection which is the most important of its kind ever shown here. The bronzes and terra-cottas are grouped on pedestals and in glass cases to display each piece to advantage. The collection of paintings catalogued by Dr. Berthold Laufer and a sumptuous hanging from the Royal Palace, Peking, are shown on the walls of the corridor and in the adjacent reception rooms. A brilliant social gathering welcomed the exhibition Jan. 7.

The Oriental art section of the Art Institute is adding to its importance by loans of a permanent nature. Lately two T'ang figurines have been lent by Mr. and Mrs. Potter Palmer, thirty-five pieces of pewter lent by Mr. and Mrs. Charles W. and Horace S. Hubbard, and two kakemonos by Hsia Kuei have been purchased from the Waller Fund. The loans in the department of decorative arts include nineteen pieces of antique silver lent by Robert Allerton, two pieces of English silver lent by Miss Bessie Bennett, pewter plate lent to supplement his large collection from William O. Goodman, and American glass plate lent by Mrs. G. Harvey Wood.

Carl Wuermer, a young Chicago painter who exhibited "Interior of St. Clement's Church" at the National Academy in New York, is making his first extensive showing of paintings at Anderson's Galleries. Mr. Wuermer studied abroad and returned to take up the profession of lithography. His ambition to paint landscapes and portraits led him to take an independent career, the results being the present varied collection of canvases showing success in landscape in particular. In his painting of "The Chicago River Docks" he shows a taste for decorative effect.

Harding Scholle, assistant curator of decorative arts, and Dudley Crafts Watson, extension lecturer of the Art Institute, have begun a series of lectures on interior decoration. Charles Fabens Kelley, curator of Oriental art, has a course of six lectures on the arts of India, China and Japan, and Mohammedan art.

Harold Betts' portrait of Opie Read is exhibited at the Press Club.

—Lena M. McCauley.

GRAND RAPIDS

Paintings by Carl R. Krafft went on exhibition Jan. 7. On the opening day the Art Association entertained Mr. and Mrs. William H. Howe. Mr. Howe painted "The Start to Market," the cattle piece in the permanent collection. He is the uncle of Mrs. Clarence S. Dexter, president of the association, and of Will Howe Foote.

COLUMBUS

Matilda Browne is represented by twenty-eight paintings from the Milch Galleries, New York, at the Z. L. White Gallery. "The Last Furrow" might almost have been a Bonheur. The straining cattle, heaving through the "stubborn glebe" of a hillside field, are painted with realistic artistry.

ELMIRA, N. Y.

The Arnot Art Gallery is showing thirty-six oil paintings by Charles Warren Eaton during January. The gallery owns one of these paintings, "An Autumnal Mood," and the rest have been loaned to the Gallery by the artist.

DETROIT

According to Sir Joseph Duveen and other authorities who came out from New York for the opening at the Detroit Institute of Arts, no greater aggregation of Dutch old masters, has ever been gathered together in America than the loan exhibition, on view here for two weeks. The exhibit was made possible through the generosity of seventeen of America's great collectors who, because of their friendship for Dr. William Valentiner, Detroit's new art director, were willing to loan some of their best pictures.

The three great Dutch masters, Rembrandt, Hals and Vermeer, are represented by pictures from their finest periods. Of the thirty-eight known Vermeers, there are only eight in this country, and two of these appear in this exhibit. "The Woman Weighing Gold," from the Joseph Widener collection is finely representative of the artist's later period, while the "Portrait of a Boy," loaned by Sir Joseph Duveen, typifies Vermeer's painting while he was still strongly under the influence of Rembrandt.

The eight Rembrandts on view show the master's work from an early period. The "Still Life With Dead Game," loaned by John D. McIlhenny, was painted about 1639 while "the Apostle St. Bartholomew," owned by Sir Joseph, was painted in 1657 and shows plainly the effect of age and an overweighing melancholy. "The Standard Bearer" also owned by Sir Joseph, has always been one of the most popular Rembrandts, combining as it does a large and fine blend of the heroic and the humane. The "Portrait of a Girl," a small portrait of Rembrandt's second wife Hendrickje Stoeffels, is the property of Julius Haass of Detroit. Rembrandt's "Portrait of an Old Man" belongs to Jacob Epstein, of Baltimore; "King David With His Harp," to Albert Keller, of New York; "Titus," Rembrandt's son, painted about 1656, to Paul Reinhardt; another portrait of his son, painted about 1659, to Jules S. Bache, of New York.

In the Frans Hals group "The Laughing Mandolin Player" was loaned by John R. Thompson, of Chicago. Of the two portraits of women, one belongs to the Detroit Institute, the other was loaned by Jacob Epstein. Hal's "The Violin Player" is from the collection of Carl Shoen, New York, and the "Portrait of an Officer" from the Henry Goldman collection. Hobbema's "Landscape With High Road over a Common," is from the collection of Andrew Mellon. Jacob Van Ruisdael is represented by two small landscapes from the collections of F. Kleinberger and Carl Shoen.

Jan Steen, Cuyp, De Hoogh, Nicolas Maes, Gerard Terborch and Van Dyck are also represented. Van Dyck's "Portrait of the Artist" was loaned by Mr. Bache, while "St. John the Baptist in the Wilderness," which lived for more than a century in the Buen Retiro Palace at Madrid, was loaned by Walter P. Fearon.

On Jan. 14 an exhibition of landscapes and marines by Cullen Yates opened at the Carper Galleries. The same galleries are showing an exhibition of pastels and oils by Julius Rolshoven.

—Marion Holden.

MILCH GALLERIESFigure Paintings of
North African and Brittany Types by
MARTHA WALTER
also Water Colors and Bronzes by
MAHONRI YOUNGETCHINGS
FRAMINGJanuary 19th-31st 108 West 57th St.
NEW YORK**CLEVELAND**

Broadly painted in vivid color, Xander Warshawsky's Breton landscapes, peasant types and still-life studies form an exhibition at the Korner & Wood Galleries. No vagaries, but hearty enjoyment of life and art are seen in these canvases, which are joyous in tone, except for a pensive "Wet Afternoon" or a misty morning scene.

Delicate colored drawings by the Duchess of Rutland are shown in one of the smaller Korner & Wood galleries, most of them being charming portrayals of the artist's daughter, Lady Diana Manners, in "The Miracle." The influence of Burne-Jones and Watts is effectively shown in these studies.

The Museum has installed in a special case its important Indo-Hellenistic sculptures, consisting of three terra-cotta heads of Guatama Buddha and a figure of the demigod, Garuda, acquired last season for the Dudley P. Allen collection. The four small pieces represent a very early art movement which links Greco-Roman sculpture with that of India, Korea and Japan, and was caused by the colonization of Northern India by Alexander the Great in 326 B. C.

A second loan exhibition of water colors will open in the main gallery about Jan. 15, representing the best-known artists in this medium throughout the country. Invited works of Cleveland artists will be included in the display.

A Cleveland artist who has had marked success in the East and in England during the last few seasons is giving his first exhibition here for some years at the Gunther Gallery. William George Reindel's work has been compared to that of Cameron, Bone or McBey by Campbell Dodgson. There is a growing collection of his prints in the British Museum. The Metropolitan Museum and New York Public Library, the Philadelphia Print Club, the Cleveland Museum and other public galleries are acquiring his delicate, yet vigorous dry-points and etchings. New York and foreign scenes, such as "Bavarian Village," "View Over Moss, Rotterdam," and quaint and peaceful "Pickering Place, London," predominate among the prints shown. Several oils and water colors show him equally skilled in these media.

The Kokoon Arts Club's annual ball will be held on Feb. 6 at the Masonic Auditorium. Posters, invitations, decorations and costumes are being wrought by painters of the club, of which Henry G. Keller is president.

—Jessie C. Glasier.

P. JACKSON HIGGS

Works of Art

11 East 54th St., New York

PAINTINGS - BRONZES - ROMAN
AND GREEK EXCAVATIONS
TAPESTRIES - CHINESE PORCE-
LAIN - RARE RUGS - OBJETS
d'ART**IMPORTANT EXHIBITION****WHISTLER
ETCHINGS**

PRINCIPALLY FROM THE

Collection of
THEODORE DE WITT**Kennedy & Co.**
693 Fifth Ave., New York**JOSEPH BRUMMER**

Exhibition of Paintings by

ROGER FRYJanuary 19th - February 7th
27 East Fifty-seventh St., New York
208 bis Bd. St. Germain, Paris**DENVER**

Under the auspices of the Denver Art Museum an exhibition of American pottery was held at the Gallery of the Public Library, followed by the Cizek exhibition of work by the Viennese school children, which attracted much interest. Another section of the exhibit was on view at Chappell House. Dr. Hannes C. Kollar gave informal talks on the exhibition at both places.

George W. Eggers, director of the Denver Art Museum, spoke informally on the Albrecht Dürer wood cuts loaned by Cyrus Boutwell, thereby initiating Sunday afternoon talks at Chappell House. The Monday afternoon lectures on heraldry were discontinued during December.

—M. R. F. Valle.

YAMANAKA & CO.680 Fifth Avenue
NEW YORKSpecial Exhibition
of**Early Chinese Bronzes**

From Chou to Tang Dynasty

Beginning

Tuesday, the 20th of January
for two weeks

Sacrificial Wine Jar—Chou Dynasty 1122-249 B. C.

ROBERT C. VOSE

(ESTABLISHED 1841)

PAINTINGS

by

Old and Modern Masters**CARRIG-ROHANE****Carved Frames****559 BOYLSTON STREET**(Copley Square)
BOSTON**LEWIS AND
SIMMONS**
Old Masters
and
Art Objects**730 FIFTH AVENUE****Heckscher Bldg., Fifth Ave. at 57th St.**
NEW YORK**LONDON—180 New Bond Street**
PARIS—16 Rue de la Paix**Charles of London**
2 West 56th Street
New York**Durand-Ruel****NEW YORK**
12 East 57th Street**PARIS (8e)**
37 Avenue de Friedland**YAMANAKA & CO.**
680 Fifth Avenue, New York**WORKS of ART**
FROM
JAPAN and CHINA**ARNOLD
SELIGMANN****Works
of Art**

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated

11 East 52d St., New York

PHILADELPHIA

The traveling section of sixty-one paintings from the twenty-third International exhibition of the Carnegie Institute has opened at the Art Club, where it will continue until Feb. 6. Philadelphians have thronged to the show in unprecedented numbers, but their curiosity does not amount to awe. Indeed, there is universal amazement at one thing—the incredibly bad taste in framing. The frames must have been dug up out of ruined studios flourishing two generations ago. The general impression here is that of trickery or fatigue of mind on the part of many of the artists. Among those represented are Wladyslaw Jarocki, Augustus John, Sir William Orpen, A. J. Munnings, Alessandro Pomi, Ambrose McEvoy, Henri Martin, Othon Friesz and Dimitri Romanovsky. With the exception of three over-mantel paintings, all the works are distinctly show pieces. But those frames! They may do very well in Europe, but we are not used to them in Philadelphia—they push between us and the paintings.

Yarnall Abbott is having a one-man show of his paintings in tempera at Rosenbach's Galleries. Forty-five Mediterranean subjects are shown. "In Port—Palermo," "Fruit Stand—Capri," and scenes from Vesuvius, Mondello and Taormina are of special interest.

The gallery of the Fellowship of the Pennsylvania Academy of the Fine Arts, 1834 Arch St., is featuring an exhibition of five women artists until the end of the month. The exhibitors are Ethel Seal Carpenter, Susette S. Keast, Helen Shand, Helen Mills Weisenberg and Edith Wood.

The portrait of the Presiding Judge Charles B. McMichael, of the Court of Common Pleas No. 3, painted by B. A. Osnis, is on exhibition at Wanamaker's.

The Philadelphia Congress of Art held its first meeting of the year Jan. 16. It now has enrolled fifty organizations.

The Print Club exhibits the etchings and dry points of Lester G. Hornby.

At Sessler's there are several large etchings on architectural subjects by Hedley Fitton, and works by Ernest D. Roth, Troy Kinney and a few others.

FORT WORTH

The sixteenth annual exhibition of Selected Paintings by American Artists opened at the Fort Worth Museum with a private view for the members of the Fort Worth Art Association and their friends on Tuesday evening, Jan. 6. The exhibition was assembled by the American Federation of Arts for the Texas Circuit, consisting this season of Fort Worth, San Antonio, Austin, Huntsville and Galveston. The collection, though it consists of but forty-two paintings, is well rounded and shows the present trend of American art. All but six of the pictures were shown at the Winter Exhibition of the National Academy, New York.

Great crowds are visiting the Museum. The Fort Worth Art Association, in an effort to give the children an appreciation and understanding of art, each season offers prizes to pupils in the primary, grammar and secondary schools for the best estimate of the exhibition or a single picture. The schools cooperate by giving each pupil who submits a paper credits in English for the work. Thousands of papers on the pictures are written each year. The teachers select the best in each grade and submit them to judges. As a result, the children of Fort Worth are gaining a keen appreciation of art. It is an interesting sight to see hundreds of them gathered about the pictures with note books in hand busily writing, many of the smaller ones seated on the floor before their favorite pictures.

Among the artists represented in the exhibition are Cameron Burnside, Charles S. Chapman, Alphaeus P. Cole, C. C. Coleman, Bruce Crane, C. C. Curran, Reilly Dibble, Jr., Alan C. Dunn, Charles Warren Eaton, Edith Emerson, George Pearse Ennis, Rosario U. Gerbino, Albert Hencke, Henry Hensche, Howard L. Hildebrandt, Eric Hudson, H. Bolton Jones, Paul King, Boris Kublanov, Arthur Meltzer, Bertha Menzler Peyton, Maurice Molarsky, F. Luis Mora, George Laurence Nelson, Douglass Ewell Parshall, Mrs. Elizabeth Okie Paxton, Edward W. Redfield, Will S. Robinson, Carl Rungius, Chauncey F. Ryder, Robert K. Ryland, William Shulgold, F. Drexel Smith, W. Granville-Smith, Mrs. Marie Haughton Spaeth, Louis C. Tiffany, George A. Traver, Edward Charles Volkert, Robert Vonnoh, Horatio Walker, Harry Watrous and Camelia Whitehurst.

DECATUR, ILL.

Water colors by Alice Schille are on exhibition at the Art Institute.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****BOSTON**

The show of paintings by Abraham Manievich exhibited by the Copley Society at the Boston Art Club is the most significant opening in Boston this week. Enthusiasm and adverse comment provide the essential seasoning that makes the show an interesting one. Large canvases include the symbolic "The Getto" among about fifty others. Following at the heels of the Anisfeld show, it makes Russian contributions popular in a city where they are seen with comparative rarity.

Bostonians are looking forward to the exhibition of the three Zuloaga canvases that have been purchased by Governor Fuller.

Theodore Coe is showing some oils at Doll & Richards'. Although superficially of the school of Dodge MacKnight, Mr. Coe shows that he has something to say that is quite his own and that his moments of opulent color are few and judiciously chosen. Portrait heads by Frederick E. Wallace,

drawn in a meticulous style with crayon, are also exhibited. Hassan Khan Monif's collection of Near East antiquities are offered for sale.

Dudley Howitt exhibits paintings at Grace Horne's Gallery in which he shows a taste for the pale, diaphanous surfaces of the early impressionistic days. Paintings by Sheldon Parsons and the group of etchings that are traveling under the direction of the Art Patrons of America are companion exhibits at the same gallery.

Paintings by old masters are the offering at the Vose Galleries. They include representations from Holland, Germany, Italy, England, and early American paintings.

The first one-man show by Stanley Woodward, marine painter, is held at the Casson Gallery. Mr. Woodward has familiarized himself with the many moods of the sea and made himself an accomplished draughtsman of its elusive forms. Etchings by Eileen Soper and William Walcott are also shown.

—Ernest C. Sherburne.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Portraits by Della Shull, paintings by C. A. Fries, and compositions by Mlle. Sautaux, to Jan. 30.

American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, to Jan. 11.

Anderson Galleries, Park Ave. and 59th St.—Exhibition by the New Society of Artists, to Jan. 31.

Arden Gallery, 599 Fifth Ave.—Sculpture by Bufano, to Jan. 24.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Photographs of the Cathedral of St. John the Divine, by Antoinette B. Herve, to Jan. 24; annual exhibition of the Guild of Bookworkers, Jan. 19-24; second annual exhibition of contemporary commercial printing by the American Institute of Graphic Arts, beginning Jan. 19; Roumanian carved wood panels, etc., shown by A. Seceny, Jan. 19-31.

Art Students' League, Fine Arts Bldg., 215 West 57th St.—Fiftieth anniversary exhibition, Jan. 19 to Feb. 2.

Babcock Galleries, 19 East 49th St.—Studies of the West, by William R. Leigh, Jan. 19-31.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brunner Galleries, 27 East 57th St.—Paintings by Roger Fry, Jan. 19 to Feb. 7.

Daniel Gallery, 600 Madison Ave.—Recent paintings by Yasuo Kuniyoshi.

Dudensing Galleries, 45 West 44th St.—Paintings by Ross E. Braught.

Durand-Ruel Galleries, 12 East 57th St.—Marine subjects by French artists.

Duyven Galleries, 720 Fifth Ave.—Exhibition of National Association of Portrait Painters, to Jan. 31.

Educational Alliance, 197 East Broadway.—Exhibition of children's work, Jan. 19-31.

Ehrich Galleries, 707 Fifth Ave.—Oils and water colors of Constantinople by Jane Peterson, Jan. 20 to Feb. 7.

Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century.

Ferargil Galleries, 37 E. 57th St.—Portraits by Rosamond Tudor and bronzes by Eugene F. Shonnard; carved furniture by Greenwich House artists; recent iron work by Hunt Diederich.

Fine Arts Bldg., 215 West 57th St.—Annual exhibition of the American Water Color Society and the New York Water Color Club, to Jan. 18; annual exhibition of the New York Society of Painters, to Jan. 18.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists; exhibition of English art selected from the British Empire Exposition at Wembley.

Greenwich Village Theatre, 220 W. 4th St.—Water colors, black-and-white drawings and masks by artists of the Provincetown Playhouse.

Grolier Club, 47 East 60th St.—Exhibition of Byroniana in commemoration of the 100th anniversary of the poet's death.

P. Jackson Higgs, 11 East 54th St.—Early Chinese wood sculpture.

Holt Gallery, 630 Lexington Ave.—Paintings by Esperanza Gabay, Anna Fisher, Mary Nicolena MacCord and Bertha Menzler Peyton, beginning Jan. 19.

Kennedy Galleries, 693 Fifth Ave.—Rare proofs of etchings and lithographs by Whistler from the Theodore De Witt Collection.

Kingore Galleries, 668 Fifth Ave.—Recent paintings by J. Stewart Barney, to Jan. 24.

Knoedler Galleries, 14 E. 57th St.—Early engravings from Italy, Germany and The Netherlands, to Jan. 31.

Kraushaar Galleries, 680 Fifth Ave.—Water colors, oils and drawings by Reynolds Beal.

John Levy Galleries, 559 Fifth Ave.—Paintings by L. Bonamic.

Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings of Montauk by Childe Hassam, to Jan. 19; centennial exhibition of paintings by George Inness, Jan. 20 to Feb. 9.

MacDowell Club, 166 East 73rd St.—Sculpture by Ivan Mestrovic, Jan. 20 to Feb. 3.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; work of high schools, to Jan. 18.

Milch Galleries, 108 West 57th St.—Paintings from Northern Africa and Brittany by Martha Walter and water colors and bronzes by Mahonri Young, Jan. 19-31.

Montross Galleries, 550 Fifth Ave.—Recent paintings by Kenneth Hayes Miller, to Jan. 31; drawings and etchings by Peggy Bacon, Jan. 17-31; recent paintings by Walt Kuhn, Jan. 19 to Feb. 7.

National Arts Club, 119 East 19th St.—Annual exhibition of painting and sculpture by members.

N. Y. Public Library, 42nd St. and Fifth Ave.—Books and pictures relating to the work of European medallists, to February; prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library.

R. Emmet Owen, 202 Madison Ave.—Exhibition of New England landscapes.

Helen Peale's Studio, 637 Madison Ave.—Portrait drawings in pencil by the artist.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon painters.

Rehn Galleries, 693 Fifth Ave.—Recent paintings by Walter Griffin, to Jan. 31.

Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Recent paintings by Ignacio Zuloaga, to Jan. 31.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

School of Design and Liberal Arts, 212 West 59th St.—Mid-year exhibition of student's work in life drawings, costume design and interior decoration, Jan. 20 to Feb. 15.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century paintings; drawings by old and modern masters.

Arnold Seligmann, Rey & Co., 11 East 52nd St.—A group of sculptures of the Virgin from the XIIth to XIVth century.

Sherman Studio, 28 East 85th St.—Paintings by Albert Pinkham Ryder, through January.

Whitney Studio Gallery.—Sculpture by Cecil Howard.

Wildenstein Galleries, 647 Fifth Ave.—French paintings of the XVIIIth century, tapestries and furniture.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Women's City Club, 22 Park Ave.—Paintings by Monet, Pissarro and Sisley, lent by Durand-Ruel.

Yamanaka, 680 Fifth Ave.—Exhibition of antique Chinese bronzes.

Howard Young Galleries, 634 Fifth Ave.—Recent portraits in pastel by A. L. Ratzka, Jan. 17-31.

Photographers to the National Academy of Design

Peter A. Juley & Son
Photographers of Fine Arts
Since 1896

219 East 39th Street—New York City

Scott & Fowles**ART
GALLERIES****667 Fifth Avenue**

Between 52d and 53d Streets

NEW YORK**Jacques Seligmann
& Fils**

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS**Jacques Seligmann & Co.**
INC.705 Fifth Avenue
NEW YORK**Daniel Gallery**
**PAINTINGS by
Modern Masters**

600 Madison Avenue New York

ARTHUR TOOTH & SONS
ESTABLISHED 1842 LTD.**High Class Paintings****New York: 709 Fifth Avenue**
London: 155 New Bond Street**D. B. BUTLER & Co****ENGRAVINGS - ETCHINGS**
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST. - NEW YORK

ON VIEW

**Autographs
of
Celebrities****Bonaventure
Galleries**

536 Madison Ave., New York

C. T. LOO & CO.34 Rue Taitbout . . Paris
559 Fifth Ave. . . New York**Chinese
Antiques****BRANCHES**
SHANGHAI . . PEKIN